

SPEECH MONOGRAPHS

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SUGGESTIONS FOR CONTRIBUTORS TO SPEECH MONOGRAPHS

A portion of *SPEECH MONOGRAPHS* is devoted to the publication of articles based on original research, representing the various areas of specialization and techniques of investigation included in the field of speech.

These reports should be given in enough detail to permit the reader to know how the author carried out his investigation and how he arrived at his conclusions. Sources of evidence, conditions of observations, methods of gathering data, should be cited or described. Reports of experimental investigations should follow the usual pattern: statement of purpose, procedures used in gathering data, analysis of data, conclusions. While the inclusion of the data is essential, it should be presented concisely. Tables should be on separate pages. If statistical methods are employed, they should be named, but they need not be described if they are standard, or are adequately explained in some source to which the author can refer.

Articles in *SPEECH MONOGRAPHS* vary considerably in length. Short ones will be considered by the Editorial Board when they represent investigations the nature or scope of which permits a brief report without omitting essential details. Authors preparing reports of major studies involving extensive data and/or analysis, and anticipating that their material will exceed 8,000 words, should write to the Editor, inquiring about the availability of space and giving an estimate of the probable length of the material.

Contributors should have their manuscripts read by competent critics before submitting them for publication. When manuscripts are based on dissertations, that fact should be indicated, with the name of the director of the original research, in a footnote. In such cases, the director should review the manuscript. All copy should be proofread by at least one person besides the author before being submitted for publication. The number of words in the copy should be noted in the upper right-hand corner of the first page. Titles should be typed in full capitals, with the author's name in capitals, two spaces below. The author's affiliation, school or college (or home city, if he is not so affiliated), should appear, with normal capitalization, two spaces below his name. Footnotes should be typed on separate sheets following the last page of the manuscript. They should be double spaced, with triple spacing between items. Authors should retain a duplicate manuscript, and should send a carbon copy to the editor along with the original. The original copy should be on heavy bond paper.

All manuscripts must conform to the *MLA Style Sheet*, a copy of which can be secured from the Treasurer, Modern Language Association, 100 Washington Square East, New York 3, New York. Price: 25 cents.

Manuscripts will be read by the Editor and members of the Editorial Board before a final decision is made. Accepted manuscripts will be published in approximately the order of their acceptance. The deadline for submitting final revision of accepted manuscripts is two months before date of issue. Publication dates are March, June, August, and November. Contributors should keep the Editor informed of any changes in address.

Reprint order blanks are sent to authors; orders should be placed at once with the Arcraft Press, Columbia, Missouri. Reprints cannot be secured later.

Manuscripts should be sent to Howard Gilkinson, Editor of *SPEECH MONOGRAPHS*, 309 Folwell Hall, University of Minnesota, Minneapolis 14, Minnesota.

SPEECH MONOGRAPHS

VOLUME XXIV

AUGUST, 1957

No. 3

GRADUATE THESES AN INDEX OF GRADUATE WORK IN SPEECH, XXIV

FRANKLIN H. KNOWER
The Ohio State University

SECTION I

The number of graduate degrees reported for 1956 in this issue of our series is 928. Of this total 464 were Master's degrees in which a thesis was presented as part of the requirement and 341 were Master's degrees granted without requirement of thesis. The number of doctorate degrees reported is 123.

Table I contains an alphabetical list of the institutions which have reported graduate degrees in Speech, the number of degrees of each major type reported to date, and a composite total of graduate degrees in speech.

Section II is a list of thesis titles arranged alphabetically by author under the headings of school, year, and each major type of degree granted by each school. The numbers assigned to the titles are consecutive from the report of the preceding year.

Section III is an index of subject matter suggested by the thesis titles. The content is indexed under seven general headings for the discipline. Where a title appears of interest to more than one area it is so indexed. Doctorate theses title numbers are indicated by an asterisk in the index.

TABLE I
INSTITUTIONAL SOURCES OF DEGREES GRANTED AND ACCUMULATED TOTALS

	MASTER'S DEGREES					DOCTOR'S DEGREES		
	With 1956	Theses To Date	Without 1956	Theses To Date	Total Master's	1956	Total	Grand Total
Akron, University of		2			2			2
Alabama, University of	(18)	100	(5)	6	106			106
Arizona, University of	(1)	6			6			6
Arkansas, University of	(1)	2	(13)	22	24			24
Art Institute of Chicago		30		11	41			41
Ball State Teachers College, Indiana	(1)	14	(9)	10	24			24
Baylor University	(3)	52			52			52
Bellarmine College				1	1			1
Bob Jones University		13	(2)	28	41			41
Boston University	(41)	163	(4)	22	185	(1)	5	190
Bowling Green State U.	(12)	51			51			51
Bradley University	(1)	9		14	23			23

TABLE I—Continued

Brigham Young University ..	(3)	16		16		16
Brooklyn College	(13)	73		73		73
California at Los Angeles, U. of	(9)	66	42	108		108
Carnegie Institute of Tech. ..	(4)	43		43		43
Catholic University	(25)	198		198		198
Colorado, University of	(1)	25		25		25
Colorado State College of Education		14	(7)	27	41	42
Columbia College, Chicago ..				43	43	43
Columbia U. Teachers College	5	(34)	1341	1346	(3)	63
Cornell University	(7)	195		34	229	(2)
Denver University	(4)	315	(8)	57	372	(4)
DePauw University		3			3	3
East Texas State College				1	1	1
Emerson College	(8)	52		17	69	69
Florida, University of	(2)	58			58	(2)
Florida State University		24			24	6
Fordham University		15			15	15
Fresno State College		2			2	2
George Pepperdine College ..		1			1	1
George Washington University		5			5	5
Grinnell College		1			1	1
Hardin Simmons University ..		2			2	2
Hawaii, University of	(2)	34			34	34
Houston, University of	(2)	13		42	55	2
Illinois, University of	(1)	61	(15)	124	185	(15)
Indiana State Teachers College, Terre Haute		17	(16)	31	48	48
Indiana University	(8)	69	(1)	14	83	(2)
Iowa, State University of	(25)	770	(6)	123	893	(15)
Ithaca College		3			3	3
Johns Hopkins University ..		6			6	6
Kansas, University of		33			33	33
Kansas City, University of ..		3			3	3
Kansas State College	(2)	14		1	15	15
Kansas State Teachers College		4			4	4
Kent State University	(2)	39		2	41	41
Kentucky, University of			(1)	4	4	4
Louisiana State University ..	(9)	196			196	(3)
Maine, University of		2			2	2
Marquette University	(2)	56	(3)	4	60	60
Maryland, University of	(4)	20			20	20
Miami, University of		2			2	2
Miami University		20			20	20
Michigan, University of	(28)	435	(8)	511	946	(7)
Michigan State University ..	(13)	108			108	5
Mills College		2		8	10	10
Minnesota, University of		88	(8)	72	160	(3)
Mississippi, University of ..	(1)	8			8	8
Mississippi Southern Col.	(8)	8			8	8
Missouri, University of		44	(6)	24	68	10
Mt. Holyoke	(1)	3			3	3
Nebraska, University of	(6)	57		5	62	62
New Mexico, University of ..	(1)	5	(1)	1	6	6
New Mexico State College ..		8			8	8
New York University		2	(14)	103	105	(1)
North Carolina, University of	(7)	96			96	21
North Dakota Agricultural Col.		2			2	96
Northern Illinois State Col.	(3)	11			11	11
Northwestern University		281	(64)	1139	1420	(24)
Notre Dame University		1	(1)	5	6	6
Occidental College	(1)	5		3	8	8
Ohio State University	(14)	233			233	(10)
						73
						306

TABLE I—Continued

16	Ohio University	(4)	67		67		67
73	Ohio Wesleyan University ..		34		34		34
108	Oklahoma, University of ..	(6)	95		95	1	96
43	Oklahoma A and M		1		1		1
198	Oregon, University of	(4)	31	(1)	6	37	37
25	Pacific, College of the	(2)	42			42	42
42	Pacific University		1		1		1
43	Pennsylvania State University ..	(6)	71		25	96	(1) 16 112
1409	Pittsburgh, University of ..	(2)	46		5	51	(2) 12 63
304	Purdue University	(4)	30	(4)	38	68	(4) 35 103
441	Queens College	(1)	7			7	7
3	Redlands, University of the ..	(5)	34	(1)	6	40	40
1	Richmond Prof. Inst., Virginia ..		7			7	7
69	Rockford College		2			2	2
66	Saint Louis University		7		3	10	10
30	San Francisco State College ..				14	14	14
15	San Jose State College	(3)	7			7	7
2	Seventh Day Adventist Theological Seminary, Washington		8			8	8
1	Smith College	(2)	27			27	27
5	South Dakota University	(6)	49		49		49
1	Southern California, U. of ..	314	(28)	488	802	(8)	94 896
2	Southern Illinois University ..	(4)	9	(2)	7	16	16
34	Southern Methodist University ..	(1)	15		2	17	17
57	Southwestern University		1			1	1
225	Staley College		3			3	3
48	Stanford University	(23)	189		189	(9)	46 235
86	Stephen F. Austin State College	(1)	6		1	7	7
1076	Sul Ross State College		6			6	6
3	Syracuse University		54	(37)	169	223	(1) 12 235
6	Temple University	(2)	17	(7)	30	47	47
33	Tennessee, University of	(3)	19			19	19
3	Tennessee Agricultural and Industrial State College		9			9	9
15	Texas, University of	(2)	100			100	3 103
4	Texas Christian University ..	(1)	12			12	12
4	Texas State College for Women		39			39	39
250	Texas Technological College		3			3	3
2	Tulane University		4			4	4
60	Tulsa University	(2)	13			13	13
20	Utah, University of	(3)	80			80	6 86
20	Utah State Agricultural College		9			9	9
1034	Vanderbilt University	(8)	21		1	22	22
115	Virginia, University of	(5)	28	(2)	21	49	49
10	Washington, State College of ..	(1)	26		4	30	30
190	Washington, University of ..	(12)	197			197	197
8	Washington University		4			4	5
8	Wayne University	(8)	94	(9)	90	184	184
78	West Texas State College		17			17	17
3	West Virginia University		15		6	21	21
62	Western Reserve University ..		4	(13)	392	396	(2) 18 414
6	Whittier College		19			19	19
8	Wichita, University of	(2)	27			27	27
126	Wisconsin, University of	(16)	513	(1)	52	565	(4) 155 720
96	Wyoming, University of	(3)	12		3	15	15
2	Yale University	(26)	319		172	491	21 512
11	Totals		464	7,078	341	5427	12,505 123 1364 13,869

SECTION II

TITLES

UNIVERSITY OF ALABAMA
1956

M.A. Theses

7856. Aaron, Randel Wilson. The Study of Speech in Interpersonal Relationships: Techniques for Analyzing Word Length in Conversation.
7857. Barze, Kenneth Egbert. Development and Application of an Inexpensive Program Analyzer.
7858. Beckelheimer, Frances Alice. The Study of Speech in Interpersonal Relationships: Analysis of Interruptions in a Group Conversation.
7859. Cooner, Mabel Ruth. A Rhetorical Analysis of the Inaugural Address of Calvin Coolidge.
7860. Dearstone, Mary Violette. The Study of Speech in Interpersonal Relationships: Observer Agreement in Measuring Visible Aspects of Speech.
7861. Esco, Marjorie B. An Analysis of Stage Fright as Presented in Representative American College-Level Speech Texts.
7862. Ferguson, Alice. The Study of Speech in Interpersonal Relationships: Techniques for Analyzing Vocabulary Used in Conversation.
7863. Hilliard, Clinton T., Jr. The Study of Speech in Interpersonal Relationships: Techniques for Analyzing Qualitative Aspects of Phrasing in a Counseling Situation.
7864. Hudson, Dolores Ann. The Study of Speech in Interpersonal Relationships: An Analysis of Word Length in a Group Conversation.
7865. Lee, Alfred Harrison, III. A Study of Two Contemporary Approaches to Interdenominational Religious Radio and Television.
7866. Loreman, Ronald Lee. A Survey of the Technical Facilities and Special Techniques of Five Selected Outdoor Dramas.
7867. Lusk, Carolyn Regan. An Analysis of the Use of the Seven Impelling Motives in Selected Fireside Chats by Franklin Delano Roosevelt.
7868. Morgan, Jimmie Norton. A Rhetorical Analysis of the Senatorial Prayers of Peter Marshall.
7869. Neal, Maryella. The Study of Speech in Interpersonal Relationships: Techniques of Analysis for Measurement of Certain Visible Aspects of Speech.

7870. Schwartz, Dorothy Thames. A History of the Children's Theatre Conference, 1944-1955.
7871. Shore, Pamelia Floyd. The Study of Speech in Interpersonal Relationships: Techniques for Analyzing Topics of Conversation.
7872. Sloan, John Herbert. A Study of the Evolution of Dialogue During the Process of Dramatic Production.
7873. von Redlich, Mark Hamilton. The Study of Speech in Interpersonal Relationships: A Technique for the Analysis of Visible Aspects of Speech.

UNIVERSITY OF ARIZONA

1956

M.A. Thesis

7874. Slaughter, Alan. A Study of the Phonemic Aspect of Bilingualism in Papago Indian Children.

UNIVERSITY OF ARKANSAS

1956

M.A. Thesis

7875. Rankin, Gladys Ivor. A Directed Study and Production of *Miss Austen's Story*.

BALL STATE TEACHERS COLLEGE

1956

M.A. Thesis

7876. Greenwell, Olive Mae. Workbook Material for Language Development for Deaf Children.

Baylor University

1956

M.A. Theses

7877. Landers, Martin Wendall. A Survey and Analysis of Speech Training in the Study Course Program of Churches of the Southern Baptist Convention.
7878. Sikes, James Davis. Eugene O'Neill: An Inquiry into His Life and Major Works.
7879. Wear, Elizabeth. The Method of Work of the Baylor Theater with a Critical Analysis of the Production of *Othello*.

BOSTON UNIVERSITY

1956

M.S. Theses

7880. Barzman, Alan. Paper-Backs: A Literary Trend in Communications.
7881. Castonguay, Pierre. Cross-Culture and Cross-Period Studies on Motion Pictures: Some Problems in Feasibility.

7882. Colle, Royal D. A Study of Instructional Closed-Circuit Television and Its Acceptance by College Teachers.
7883. Connolly, Richard L. Predictability of Stereotyped Cowboy Films.
7884. Devolve, Robert F. The Function of Aggressive Film and Television Content Upon Children's Perceptions of Social Norms and Film and Television Characters.
7885. Floberg, Richard. Perception, Cognition, and the Photographic Image.
7886. Hudak, John P., Jr. A Selected Annotated Bibliography of Research Studies Concerning the Effects of Mass Media.
7887. Irving, Marcia. An Experimental Investigation on the Relationship Between Conformity and Ability to Predict Stereotyped Radio-Serial Plot.
7888. Meline, Harry G. The Influence of Status on Certain Television Habits.
7889. Nimmo, Robert. An Analysis of Network Television Programming.
7890. Seeger, Richard A. A Content Analysis of Motion Picture Newspaper Advertising.
7891. Segall, Donald M. Criminology as an Educational Radio Topic.
7892. Sloan, George W. Jr. An Inquiry into the History and Development of the Tape Recorder as a Cultural and Communicative Tool.
7893. Sanghi, Samuel S. Experimental Study of the Influence of Personality Characteristics on the Communication Function of Three Communication Media.

M.F.A. Theses

7894. Bartlett, Elizabeth Ann. Creation and Analysis of Leading Role in *Escape*, by John Galsworthy.
7895. Burrows Barbara. The Emergence of the Director in French Theatre.
7896. Crowther, Clifford. Creation and Analysis of Leading Role of Mr. Peachum in *The Threepenny Opera*, by Marc Blitzstein.
7897. Detwiler, Lynn. Creation and Analysis of Leading Role of the Cardinal in the Opera, *Mathis Der Maler* by Hindemith.
7898. Duffy, Raymond. Creation and Analysis of Roles in *The Chief Thing* by Evreinoff, *Escape* by John Galsworthy, and *The Threepenny Opera* by Blitzstein.
7899. Elliot, William. Creation and Analysis of Leading Role of the Young Man in *the Tide* by Blacher.
7900. Gazetas, Aristides. Complete Designs and Technical Data for *Escape* by Galsworthy, *The Crucible* by Arthur Miller, *Playstreet* by David Rayfield.
7901. Golden, Edward. Produced and Directed *Donna Rosita* by Lorca.
7902. Hiatt, Bernard. Produced and Directed *Summer and Smoke* by Tennessee Williams.
7903. Montefiore, Gene. Produced and Directed *Carousel* by Rogers and Hammerstein.
7904. Parrinello, Richard. Conducted and Staged Two Operas: *The Tide* and *Abstract Opera No. 1*, by Blacher.
7905. Robertson, Doris. Produced and Directed *Angel Street*.
7906. Rubenis, Arturs. Produced and Directed *Thunder Rock* by Robert Ardrey.
7907. Schofer, Marvin. Conducted and Staged the Opera, *Romeo and Juliet* by Blacher.
7908. Scott, Joseph. Creation and Analysis of the Role of Schwalb in *Mathis Der Maler* by Hindemith.
7909. Widell, Harvey. Produced and Directed *Death of a Salesman* by Arthur Miller.

M.Ed. Theses

7910. Berarducci, Joanne. Original Stories for Teaching the Vocal Skills in Speaking and Listening.
7911. Church, Rose. A Manual of Illustrative Lessons of the Mueller-Walle Method Correlating Speech Reading with Curricular Materials.
7912. Des Landes, Marie. Illustrative Lessons Correlating Lipreading and Auditory Training with Classroom Materials in the Junior and Senior High Schools.
7913. Joyce, Shiela. A Word List for Articulation Testing and Practice Classified by Speech Sounds and Arranged by Reading Grade Levels.
7914. Knox, Barbara. A Review of Literature Concerning Methods for Detecting Deafness of a Non-Organic Nature.
7915. Meseth, Marilyn. A Course of Study for Developing Voice and Articulation on a Second Grade Level.
7916. Palmer, Patricia (and Marilyn Watkins). The Construction and Evaluation of a Survey Form for Ascertaining Current Techniques Used in Stuttering Therapy.
7917. Richard, Cecile. A Comparison of Silent Reading Comprehension and Listening Comprehension by Means of Standardized Tests.

7918. Sahlberg, Richard. A Survey of Voice Quality Disorders Among High School Students of the Eastern and Western New England Dialect Regions.
7919. Torsey, Kathleen. A Proposed Speech Program for Colby Junior College for Women.
7920. Watkins, Marilyn (and Patricia Palmer). The Construction and Evaluation of a Survey Form for Ascertaining Current Techniques Used in Stuttering Therapy.

D.Ed. Theses

7921. Koch, Albert. A Comparative Study of Auditory Thresholds of Spastic Cerebral Palsied Adults and Non-Handicapped Adults as Measured by Standard Audiometric and Psychogalvanic Skin Resistance.

BOWLING GREEN STATE UNIVERSITY
1956

M.A. Theses

7922. Ailing, Karl Edwin. A Comparison of Ascending and Descending Thresholds as Obtained by Two Special Methods of Limits Testing Programs.
7923. Baber, Charles C. The Assembling of a Basic Costume Wardrobe for the Low-Budget Dramatic Organizations.
7924. Canter, Gerald J. An Experimental Investigation of Certain Aspects of the Nature of Phonemic Discrimination Ability in Children with Functionally Defective Articulation and Some of Its Possible Correlates.
7925. Fasnaugh, Charles W. A Study of the History and Organization of the Toledo Repertoire Little Theatre.
7926. Hodgkinson, Elizabeth. A Study of John Hodgkinson's Contribution to the American Stage, 1793-1805.
7927. Kasten, Roger N. An Investigation of the Relationship Between Stuttering and the Inability to Monitor Speech Auditorially.
7928. Pinson, Agnes Bell. An Experimental Study of the Palatal Efficiency, and the Articulation, Voice Quality and Intelligibility of Cleft-Palate Speech.
7929. Verderber, Rudolph Francis. An Analysis and Comparison of Three Leading College Textbooks in Beginning Platform Speaking, Based Upon Aristotelian Concepts of Rhetoric.

M.S. Theses

7930. Havens, Ethel T. An Experimental Investigation of Speech Perception Among Hard-of-Hearing Children.
7931. Klapp, Carolyn E. A Survey of the General Knowledge of Physicians Concerning the Field of Speech Correction.
7932. Parobek, Donna. An Investigation of the Utility of Wood's Articulation Index as an Independent Measure of Articulation Proficiency.
7933. Stroud, Robert Vernon. A Study of the Relations Between Social Distances and Speech Differences of White and Negro High School Students of Dayton, Ohio.

BRADLEY UNIVERSITY
1956

M.A. Thesis

7934. Londergran, Margaret Jean. The Organization and Direction of High School Forensic Tournaments.

BRIGHAM YOUNG UNIVERSITY
1956

M.A. Theses

7935. Atkins, Floy Daun. The Effect of Three Variations in Method of Presenting Picture Articulation Test Scores of Children.
7936. McCandless, Gary. A Study of the Relative Effects of Different Mental Age and Chronological Age Levels Upon the Speech Intelligibility of a Group of Institutionalized Mentally Deficient Children.
7937. Ricks, Clyde. A Survey of Theatrical Machines and Stage Devices Used in the Production of Melodrama in the Nineteenth Century.

BROOKLYN COLLEGE
1956

M.A. Theses

7938. Cooper, June. The Influence of Type of Nonfluency on the Diagnosis of Stuttering in Children.
7939. Gardener, Harvey J. Music in Relaxation for Speech with Cerebral Palsied Children.
7940. Katz, Herman G. Tests of Language and Abstraction in Aphasia.
7941. Kolatch, Selma. Recognition of Letters, Words and Phrases in Visual Agnosia.
7942. Meade, William F. Hearing in Multiple Sclerosis.

7943. Lee, Wanda W. Speech Rehabilitation as Seen From the Point of View of the Surgeon.
7944. Liebman, Jerome. The Test-Retest Reliability of Stutters' Adaptation and Consistency Score.
7945. Pollins, Judith L. Tests of Concept Formation of the Mentally Retarded.
7946. Rahman, Persephone. The Self-Concept and Ideal Self-Concept of Stutterers as Compared to Non-Stutterers.
7947. Rees, Pauline. A Study of the Relationship Between Age of Operation and Occurrence of Hearing Loss with Cleft Palate.
7948. Reiner, Karol S. The Influence of Memorization on Frequency of Stuttering and Adaptation.
7949. Rivlin, Ada. The Effects of Bulbar Poliomyelitis on Speech.
7950. Shaw, Beverly G. Hearing Losses in an Urban Speech and Hearing Clinic: Their Types and Etiologies.

UNIVERSITY OF CALIFORNIA AT LOS ANGELES
1956

M.A. Theses

7951. Dager, Eleanor Todd. A Descriptive Study of the Development of Educational Television Production and Policy at the University of California, Los Angeles, 1950-54.
7952. Dartford, Harry. A Motion Picture Script and Pre-Production Report on Pitfalls in Real Estate Practice.
7953. Hatch, Lawrence Arlo. Research into and the Production of a Film of the Secondary Level in the Area of Ichthyology.
7954. Korf, Jean Prinz. The Use of Standard Theatrical Skills in the Presentation of Three Short Scenes Acted by Patients of the Brentwood Neuro-Psychiatric Hospital.
7955. Parsons, John Donald. A Descriptive Analysis of the Sales Department's Contributions in a Metropolitan Independent Radio Station.
7956. Rayburn, Frank Richard. *Consolation Prize: A Play in Three Acts.*
7957. Schloss, Henry. The Los Angeles Toy Loan Program as the Subject for a Motion Picture—Research and Development of the Production Plan.
7958. Schultz, Joyce Agnes. The Design and Technical Aspects of a Thesis Production, *Jennesa*.
7959. Stuart, Alfred Joseph, Jr. *Laird.*

CARNEGIE INSTITUTE OF TECHNOLOGY

1956

M.F.A. Theses

7960. Ball, William. Production and Complete Prompt Script for *Ivanov*, by Anton Chekhov.
7961. Browns, Irwin. Production and Complete Prompt Script of *House of Bernarda Alba*, by Federico Garcia Lorca.
7962. Dumais, Harold. Production and Complete Prompt Script of *Heartbreak House*, by George Bernard Shaw.
7963. Gross, Gerald. Production and Complete Prompt Script of *Thieves' Carnival*, by Jean Anouihl.

CATHOLIC UNIVERSITY OF AMERICA

1956

M.A. Theses

7964. Birmingham, Barbara. A Study of Modern American Repertory Theatre.
7965. Calcagno, Rev. J. S. The Nature of the Oratorial Illustration and Its Use in the Sermon.
7966. Campbell, Stephanie, Sr. The Dramatic Effect of the Lyric Poetry in Three Plays by Christopher Fry.
7967. Chiara, Carmen L. A Study of the Educational Value of Children's Theatre Through a Dramatization and Production Plan of *The Happy Prince*.
7968. Cirrincione, Ross. Vsevolod Meyerhold: His Theory of Constructivism and Its Meaning.
7969. Daley, Mary Patricia. *Thérèse: A Dramatization of François Mauriac's Novel, Thérèse Desqueyroux.*
7970. Donovan, Sr. Marie Ferard. Theological Symbols in the Plays of T. S. Eliot.
7971. Good, Samuel R. A Comparison of Three Treatments of the Phaedra Theme.
7972. Howard, Sr. M. Paula. An Investigation of Christopher Fry's Use of Satirical Devices in *The Lady's Not For Burning*.
7973. Kvapil, Otto A. An Investigation of the Ten Largest First Year Gross Income Musical Comedies Performed in New York Between 1940 and 1950 and Their Outlay for Advertising Expenditures.
7974. Martinez, Angelita A. English Translation of the Machado Adaptation of Tirso de Molina's *El Condenado por Desconfiado*.
7975. McGlone, James P. Production Methods of Garrick's Drury Lane Theatre and Their Effect on His Acting Technique as Illustrated in Three Major Shakespearean

- Roles: *Hamlet*, *King Lear* and *Richard III*.
 7976. Muhlfeld, Elizabeth. Methods of Characterization of Women in Modern American Drama Using Five Selected Plays.
 7977. Murphy, Donn B. A Production Text of William Shakespeare's *Macbeth* as produced at Georgetown University.
 7978. Pantenburg, Sr. Rosaleen. A Critical Analysis of Four Successful Plays for Children's Theatre.
 7979. Warwick, Rev. Elric. An Acting Edition of Molire's *Monsieur de Pourceaugnac*.
 7980. Yerkes, Rebecca. An Analysis of Six of the Savoy Comic Opera Libretti by W. S. Gilbert Considered in the Light of the Comic Technique of Aristophanes, Molire and Shaw.

M.F.A. Theses

7981. Beckman, Roberta J. Production Study and Text of Tom Taylor's *The Ticket-of-Leave Man* as presented at Catholic University.
 7982. DiGiovanni, Paul. A Production Study and Text of Christopher Marlowe's *Doctor Faustus* as Presented at Catholic University.
 7983. Foster, Jeannette C. Commentary and Production Text of Thornton Wilder's *Our Town*.
 7984. Peters, Ronald T. An Original Play Entitled *Caroline Street*.
 7985. Rathbun, Gilbert L. Production Book for an Original Musical, *Cross Your Fingers*.
 7986. Schneider, Constance H. A Production Study and Text of William Shakespeare's *Hamlet* as Presented at Catholic University.
 7987. Schulte, William E. An Original Three Act Play.
 7988. Toland, John R. Production Study and Text of Shakespeare's *Tempest* as Presented at Catholic University.

UNIVERSITY OF COLORADO
1956

M.A. Thesis

7989. Becker, Margaret Lynn. Clifford Odets—The Development of a Playwright.

COLUMBIA UNIVERSITY—TEACHERS COLLEGE
1956

D.Ed. Theses

7990. Leggette, L. Poe. Festival Drama.
 7991. Reeves, Elizabeth W. A Program in Speech for the College of Liberal Arts at Howard University.

7992. Servine, Margaret. Fundamentals of Oral Reading. A textbook in oral reading for secondary schools.

CORNELL UNIVERSITY

1956

M.A. Theses

7993. Angle, Barbara Jean. The Evolution of Themes in the Plays of William Butler Yeats.
 7994. Beglin, Richard Woodruff. A Critical Edition of Palmerston's Defense of His Foreign Policy, June 25, 1850.
 7995. Chapler, Harold Joseph. Authoritative Commentary in the Modern Post-Catastrophe Scene.
 7996. David, Hilda Black. A Course of Study in Speech: A Content Outline for a College Course in Fundamentals of Speech.
 7997. Gershberg, Myron Ross. The Role of the Early Parent-Child Relationship in the Etiology of Stuttering.
 7998. Kerr, Harry Price, Jr. Some Rhetorical Aspects of an American Third Party Campaign: The Union Party in 1936.
 7999. Pine, Ann Carol. Harold Clurman: A Point of View Toward the Contemporary American Theatre.

Ph.D. Theses

8000. Caputi, Anthony Francis. The Satires and Satirical Comedies of John Marston.
 8001. Van Schaack, Herbert, Jr. Naturalistic Role-Playing: A Method of Interview Training for Student Personnel Administrators.

UNIVERSITY OF DENVER

1956

M.A. Theses

8002. Carroll, Philip S. A Comparison of Rhetorical, Psychological and Mathematical Studies on the Nature and Use of Information.
 8003. Doyle, Sylvia. The Tragical History of *Doctor Faustus*.
 8004. Sonnenburg, Walter. *Hans and the Tulip*, a Two Act Play for Children.
 8005. Thomas, Lewis. An Evaluation of the Communication Techniques of the Littleton, Colorado, "Independent."

Ph.D. Theses

8006. Brasell, Harold. A Method to Aid Speech Therapists in Making a Prognosis.
 8007. Knutson, Wayne Shafer. A Definition of Modern Tragedy.

8008. McGinnis, Ralph. The Predictive Value of Propositions of Probability.

8009. Palzer, Edward. A Survey, Analysis and Suggested Application of the Creations, Principles and Practices of Loszlo Moholy-Nagy to the Field of Speech Communication and Its Supporting Methodologies.

EMERSON COLLEGE
1956

M.A. Theses

8010. Adams, John Quincy, Jr. Survey of the Systems of Filing and Cataloging Records in Radio Station Libraries.
 8011. Carey, Hope Veronica. A Survey of the Speech Programs in Selected Teachers Colleges.
 8012. Clark, William Gordon. A Rhetorical Analysis of Senator Tobey's Speech Before the America First Committee at Carnegie Hall on September 17, 1941.
 8013. Daniels, Wiley E., Jr. Negro Radio: Some Factors Underlying Its Inception and Development.
 8014. Kelly, Timothy Joseph. *Bright Boy*, An Original Three-Act Play.
 8015. Robichaud, J. Armand. Speech Curriculum for a Seminary System.
 8016. Schaad, Diana Elizabeth. *Yerma*, A Translation.

M.S. Thesis

8017. Frercks, Daniel Edward. Armed Forces Radio Service in 1956.

UNIVERSITY OF FLORIDA
1956

M.A. Theses

8018. Kasan, Emil Albert Lee. A Study of the Misarticulation of [l] Sounds in Children From Kindergarten Through Third Grade.
 8019. Sutton, Sterling Scott. Broadcast: A Radio Program Developed and Presented at WMBR-Radio, Jacksonville, Florida.

Ph.D. Theses

8020. Burton, May Elizabeth. A Study of Music as an Integral Part of the Spoken Drama in the American Professional Theatre: 1930-1955.
 8021. Strauss, Raymond Bernard. An Investigation of the Effect of Mephenesin Carbamate (Tolseram) on Normal Hearing Thresholds as Determined by the Conditioned Psychogalvanic Skin Response and Conventional Pure Tone Audiometry.

UNIVERSITY OF HAWAII

1956

M.A. Theses

8022. Lins, Kathryn. An Interpretative Study of Selected Poetry of Genevieve Taggard.
 8023. Swall, Marian Robinson. An Analysis of Selected Dramatic Monologues in Preparation for Oral Interpretation.

UNIVERSITY OF HOUSTON
1956

M.A. Theses

8024. Albitz, Richard Harry. Television in Western Europe: A Non-Technical Study of Its Organizational Development, Structure and Programming.
 8025. Baker, Horace Anson, Jr. Production Knowledge Essential for Radio-Television Time Salesmen for Network Affiliates in the Texas Area.

UNIVERSITY OF ILLINOIS
1956

M.A. Thesis

8026. Miron, Murray Samuel. The Consonant-Vowel Sound Pressure Ratio in the Spoken Syllable.

Ph.D. Theses

8027. Clay, James Hubert. The Problem of What is Real in the Drama: An Analysis of Ibsen's Realism and Maeterlinck's Symbolism.
 8028. Crider, Kenneth Gordon. Rhetorical Aspects of the Controversies Over Mormonism in Illinois, 1839-1847.
 8029. Gearhart, Sally Miller. Aristotle and Modern Theorists on the Elements of Tragedy.
 8030. Grubb, Patti Murray. A Psychophysical Study of Vowel Formants.
 8031. Henneke, Ben Graf. The Play Goer in America (1752-1952).
 8032. Howard Mildred Langford. The Acting of Clara Morris.
 8033. Kully, Robert Delmar. Isaac Mayer Wise: His Rhetoric Against Religious Discrimination.
 8034. Kurtzrock, George Henry. The Effects of Time and Frequency Distortion Upon Word Intelligibility.
 8035. Larson, Orville Kurth. Italian Stage Machinery 1500-1700.
 8036. Leach, Wilford. Gertrude Stein and the Modern Theatre.
 8037. Mills, Jack. Horace Walpole as a Critic of British Public Address.

8038. Nagel, Robert Francis. An Evaluation of the Ear Choice Techniques as a Method of Measurement of Auditory Acuity: A Group Technique Compared with an Individual Technique.
8039. Nebergall, Roger Ellis. An Experimental Study of Rhetorical Theory.
8040. Schaal, David George. Rehearsal-Direction Practices and Actor-Director Relationships in the American Theatre from the Hallams to Actor's Equity.
8041. Turner, Willis Lloyd. City Low-Life on the American Stage to 1900.

INDIANA UNIVERSITY
1956

M.A. Theses

8042. Cohen, Harriet L. Effect of Long Versus Short Latency Between Stimulation and Response When Training Unfamiliar Sounds.
8043. Baker, Dan F. The Development of a Method for Evaluating a Speaker's Purpose in Humor and its Application to a Selected Speech by Mark Twain.
8044. Gillespie, Rhoda Anne. An Analysis of Successful Broadway Plays Presented from 1919-1920 through 1939-1940 for the Purpose of Classifying Those Which Utilized Religion as Basic Material for Conflict.
8045. Giolas, Thomas G. Reactions of Children to Specific Nonfluencies in the Speech of Adults.
8046. Lapkass, Nikolajs. The Attitude of the Early Christians Toward the Theatre from the Beginning to the Middle of the Sixth Century.
8047. Severns, James G. *The Waltz Has Begun*, the Writing and Producing of an Original Full Length Play.
8048. Suematsu, Kikuyo. Effect of Training on Different Levels of Articulation Skills in Mentally Retarded Children.
8049. Zellers, Parker. A Survey of American Pageantry from 1953 to 1955.

Ph.D. Theses

8050. Montgomery, Keith S. A Rhetorical Analysis of the Forensic and Occasional Speaking of Thomas R. Marshall.
8051. Robinson, Edward R. An Experimental Investigation of Certain Commonly Suggested Teaching Methods for the Development of Confidence in Beginning Students of Public Speaking.

STATE UNIVERSITY OF IOWA

1956

M.A. Theses

8052. Bengelsdorf, Grace Wenett. A Director's Study and Designs for *The Alcestis*.
8053. Borck, Ralph Wellington. A Study of the Educational Scene Shop and Its Equipment.
8054. Bottolifson, William Donovan. A Producing Director's Study and Prompt Book of *Davy Crockett*, or Be Sure You're Right Then Go Ahead.
8055. Bowman, Ned Alan. The Design and Plans for a Unit Setting for Classroom Television Productions.
8056. Bruce, Dadee. Costume Designs for *Caesar and Cleopatra*.
8057. Davis, Robert Edward. A Study of Teachers' Reaction to a Series of Radio Programs on Iowa History.
8058. Dedmon, Donald Newton. A Rhetorical Analysis of Four Representative Speeches by General Alfred M. Gruenther on the North Atlantic Treaty Organizations.
8059. Dew, Donald. A Preliminary Investigation of the Perceptual Characteristics of Inter-Phonemic Transitions.
8060. Gillespie, Shirley Dove. A Study of Four Roles Performed in the University Theatre.
8061. Graham, Gaylord Owen. Photographic Reproduction of the Audience Member's Visual Impression of a Stage Production.
8062. Gullberg, Susan Jean. Costume Designs for a Production of *The Doctor in Spite of Himself*.
8063. Hall, Allen Edwin. A Study of the Attitudes of Students Enrolled in an American Government Course Taught by the Discussion Method on Closed Circuit Television.
8064. Hood, William Hamilton. A Study of the Effectiveness of the Masking Signals of Three Commercial Audiometers.
8065. Kools, Joseph Anthony. Speech Non-Fluencies of Stuttering and Non-Stuttering Children.
8066. Livingston, Luther Raymond. The Development of Nationally Distributed Religious Television.
8067. Matthews, Arthur Carl. An Analysis of Stage Lighting Means in Ten Unusual Situations in Small and Medium Sized Theatres.
8068. Noll, John Douglas. An Analysis of Glottal Stops in the Speech of Children with

- Cleft Palates and of Children with Functional Defective Articulation.
8069. Proper, Robert Emmett. A Project in Scenic Design for a Production of *Marco Millions*.
8070. Quenzel, George Quay. A Director's Study and Designs for *The Bacchae* by Euripides.
8071. Touliatos, George Dan. An Analysis of Certain Interpretations of Shylock.
8072. Vlandis, John William. Analysis and Criticism of Selected Speeches on Higher Education by Robert Maynard Hutchins as President of the University of Chicago.
8073. Winitz, Harris. A Quantitative Study of the Repetitions in Children's Speech in the Second Year of Life.
- M.F.A. Theses*
8074. Mosier, Franklin Moffett. *The Winter Soldier*.
8075. Parker, Nan Gage. Selected Photographic Color Slides Illustrating Basic Techniques in the Art of Stage Make-Up.
8076. Clift, Helen Patricia. Costume Designs for a Production of *The Beaux' Stratagem*.
- Ph.D. Theses*
8077. Bowman, Georgia Bessie. A Study of the Reporting by Twenty-Seven Metropolitan Newspapers of Selected Speeches of Adlai Stevenson and Dwight Eisenhower in the 1952 Presidential Campaign.
8078. Brewster, Lawrence Walter. An Exploratory Study of Some Aspects of Critical Listening Among College Freshmen.
8079. Bristow, Eugene Kerr. "Look Out For Saturday Night"; a Social History of Professional Variety Theater in Memphis, Tennessee, 1859-1880.
8080. Browne, Jean Speller. Three Original Three-Act Plays.
8081. Craig, Herbert Rush. A Rhetorical Criticism of the Principal Network Speeches on the Issues of Corruption and Subversion in Government in the 1952 Presidential Campaign.
8082. Heinber, Paul Julius. An Experimental Investigation of Methods of Measuring Diction.
8083. Housman, Arthur Lloyd. The Working Methods of Sidney Howard.
8084. Mattson, Ramona Tomlin. A Critical Evaluation of Florence Kelley's Speaking on the Child Labor Issue.
8085. McClendon, Paul Irving. An Experimental Study of the Relationship Between
- the Note-Taking Practices and Listening Comprehension of College Freshmen During Expository Lectures.
8086. Ritter, Charles Clifford. The Theatre in Memphis, Tennessee, from its Beginning to 1859.
8087. Skalback, Oliver M. The Relationship of Expectancy of Stuttering to Certain Other Designated Variable Association with Stuttering.
8088. Smith, Robert Wayne. A Study of the Speaking in the Anti-Secrecy Movement, 1868-1882, with Special Reference to the National Christian Association.
8089. Yaeger, Murray Russell. An Analysis of Edward R. Murrow's *See It Now* Television Program.

1931*

8090. Bryngelson, Bryng. A Phono-Photographic Analysis of the Vocal Disturbances in Stuttering.

1932

8091. Nystrom, Clarence LeRoy. A Comparative Study of the Achilles and Patellor Reflex Response Latencies as Measured by the Action Current and the Muscle Thickening Methods.

KANSAS STATE COLLEGE

1956

M.S. Theses

8092. Hurley, Daniel Burk. Reasons Retail Merchants in Topeka, Kansas Give for Advertising or Refusing to Advertise Via Radio and Via Television.
8093. Peterson, Rita Marie. An Investigation of the Adaptation of the Periaktoi to Television Studio Scenery.

KENT STATE UNIVERSITY

1956

M.A. Theses

8094. Kolas, Christy. The Effect of Dental Malocclusion on the Production of Consonant Sounds of Elementary School Children.
8095. Lenenski, Michael. The Ukrainian Theatre: An Historical Appraisal (1619-1919).

*The writer is indebted to Professor Giles W. Gray for suggesting these omissions from the lists previously published from the State University of Iowa.

LOUISIANA STATE UNIVERSITY

1956

M.A. Theses

8096. Avant, Velma. A Passage for Speech Screening in the Elementary Grades.
8097. Baker, Harold Stanford. An Analysis of the Speaking of James A. Harding in the Nashville Debate.
8098. Brandao, James Perry. A Study of the Organized Efforts to Improve Oral Communication in Esso Standard Oil Company's Baton Rouge Refinery.
8099. Estes, Vergie Sue. An Analysis of the Magazine *The Playgoer and Society Illustrated*.
8100. Maraist, Jean. The Effects of Auditory Masking Upon the Speech of Stutterers.
8101. Mele, Joseph Charles. Harry S. Truman's Pronunciation During His Presidency.
8102. Stark, Jeannette. A History of the Louisiana High School Speech Rally.
8103. Staub, August W. Shakespeare's Inner Stage.
8104. Warren, Margaret. The Organization of Cleft Palate Teams.

Ph.D. Theses

8105. Nelson, Agnes Denman. A Study of the English Speech of the Hungarians of Albany, Livingston Parish, Louisiana.
8106. Tewell, Fred. A Study of the Channels of Communication Used by One Hundred Negroes in Baton Rouge, Louisiana.
8107. White, Eugene E. The Preaching of George Whitefield During the Great Awakening of America.

MARQUETTE UNIVERSITY

1956

M.A. Theses

8108. Duggan, Susan Ann. A Compendium of Current Methods of Speech Therapy in Cerebral Palsy, gathered from American Professional Journals and an Evaluation of Them in Terms of Accepted Theories of Therapy.
8109. Logsdon, Sister Joseph Marian. Original Verse Created, Devised and Adapted for Choral Reading on the Various Educational Levels.

UNIVERSITY OF MARYLAND

1956

M.A. Theses

8110. Elkins, Earleen. Effects of Side-Tone Delay on Oral Reading Responses Under

Conditions of Binaural and Mon-Aural Stimulus Presentation.

8111. Inn, Evalyn. Use of Speech Intelligibility Testing in the Analysis of Articulation Problems of Students with Spanish Language Backgrounds.
8112. Oshrine, Marsha. An Analysis of Relationships Between Measurement of Reading Skills, Speech Performances, Speech Attitudes and Measurements of Oral Reading Rate Under Conditions of Delayed Side-Tone.
8113. Ruhm, Howard. Pitch Discrimination as a Function of Stimulus Duration in Perceptible Hearing Loss.

MIAMI UNIVERSITY

1956

M.A. Theses

8114. Biersack, George. A Description of the Development of One Educational Television Credit Course in the Dayton, Ohio, Area.
8115. Fukunaga, Akiko. Broadcasting for Children in the Light of Their Development.

UNIVERSITY OF MICHIGAN

1956

M.A. Theses

8116. Barnes, Odell W. The Course of Development of Articulatory Speech Defects Found Among Negro Children in the Elementary Schools of North Carolina.
8117. Baxter, Clarence H. A Study of the Qualifications and Techniques of Two Sportscasters.
8118. Bohannan, Barbara J. A Non-Verbal Hearing Test for Children.
8119. Bohi, Eugene H. The Use of Television as a Training Medium by the United States Army in the Signal Corps Training Center at Fort Gordon, Georgia.
8120. Burkett, Charles R. A Forty Minute Classroom Adaptation of *Enoch Arden*.
8121. Childs, Dorothy. The Overstreets' Team-Lecture Method.
8122. Connell, David D. Network Television Employment.
8123. Courter, Gene W. Relationships Between Claimed Benefits of Debating and Estimates of Personal Skills and Attitudes Reported by Former Varsity Debaters from Central Michigan College.
8124. Dauner, Sister Mary Anton. The Use of Poetry Recordings in English and Speech.
8125. Davis, Dorothy Ann. Early Minstrel Production.
8126. Eldersveld, Alvin M. A Rhetorical Anal-

- ysis of Two of Senator Vandenberg's Addresses Concerning the Establishment of the United Nations.
8127. Fransworth, Grover J. The Manipulation of Single Word Units as a Measure of Progress in Aphasia Therapy.
8128. Florentino, Priscilla S. Basic Types of Drama in the Philippines During the Spanish Domination (1521-1898).
8129. Gregoric, Michael T. Swords on Stage.
8130. Hargrove, Joy Lorraine. Evaluating the Oral Motor Response in Cerebral Palsied Children.
8131. Hawes, William K., Jr. The Development of the Style of the Ziegfeld Follies.
8132. Herlinger, Paul. Production Problems in TV Opera.
8133. Hughes, Joan Lee. An Analysis of Visual Non-Verbal and Visual Verbal Perception in Regard to Reading Disabilities in Dysphasics.
8134. Mikle, Rebecca L. Selecting and Adapting Literary Material for the Lecture-Recital Form of Presentation.
8135. Newman, Robert. A Dramatic Adaptation for Television of Pushkin's Prose Tale *An Amateur Peasant Girl*.
8136. Olson, Gwen Arner. An Analysis of the Play *Eastward Ho* by Jonson, Chapman and Marston with an Evaluation of Its Potential for Today's Stage.
8137. Reynolds, Charles R. The Use of Motion Picture Visual Techniques in Live Dramatic Television Production.
8138. Robertson, Virginia. An Investigation of the Nature of Science Fiction Television Programs.
8139. Roderick, Margaret C. An Experimental Method for Testing the Articulation of Blind Children.
8140. Roth, William C. Proprioceptive Sensibility in Children with Functional Articulation Disorders.
8141. Snyder, Jack M. A Study of Diadochokineses of the Lips, Tongue and Palate of Adults with Non-Defective Speech.
8142. Traub, Barbara L. The Designs of a Film to Introduce Speech Reading to Acoustically Handicapped and Normal Hearing Adults.
8143. Vanduzer, Marianne L. A Study of Severely Handicapped Cerebral Palsy Children in a Coordinated Therapy Program.
- Ph.D. Theses*
8144. Beck, Martha Ryan. A Comparative Study of Prompt Copies of *Hamlet* Used by Garrick, Booth and Irving.
8145. Cairns, Paul E. William Archer as Critic of Modern English Drama, 1882-1914.
8146. Culpepper, Marilyn. A History of Radio Broadcasting at Michigan State College from August 1922 to January 1954.
8147. Huber, Paul. A Study of the Rhetorical Theories of John A. Broadus.
8148. Mullin, Daniel W. Retention as a Function of Motivation and Environment in Educational Television on the Secondary School Level.
8149. Nary, Bruce. A Study of Major Lincoln Dramas in Relationship to Selected Lincoln Biographies.
8150. Shafter, Edward. A Study of Rhetorical Invention in Selected English Rhetorics 1550-1600.

MICHIGAN STATE UNIVERSITY

1956

M.A. Theses

8151. Asuncion, Nobleza Castro. A Study of English Sounds Difficult for Filipino Students.
8152. Bement, Merlin Edwin, Jr. The Design of the Stage Settings for Two Children's Theatre Touring Plays.
8153. Blake, Donald Henry. A Descriptive Study of the Flint Community Players.
8154. Braithwaite, Mary R. A Study of American Local Legends for Children's Theatre.
8155. Bride, Doris Mae. Classroom Use of Radio: A Suggested Course of Study in High School English Orientation.
8156. Camburn, Herbert Lawrence. The Design and Execution of the Stage Settings for *The Madwoman of Chaillot*.
8157. Gumpert, Gary. The Problems Involved in the Television Adaptation of Katherine Anne Porter's *Noon Wine*.
8158. Sister Kevin Marie I. H. M. (Hannon) An Adaptation of *The Necklace* for Television.
8159. Kalmbach, Roland Edwin, Jr. A Survey of the Opinions of Speech Graduates on The Master's Level Concerning Selected Aspects of Their Speech Training at Michigan State University.
8160. Murray, Donald Louis. An Experimental Design of a Stage Lighting System Using Low Voltage Sealed-Beam Lamps.
8161. Perry, Hilda Ida. An Exploratory Study of Methods for Speech Improvement in Lower Elementary Grades.
8162. Schmookler, Pauline K. *Tender are the Vines*, An Original Three-Act Play.
8163. Weaver, Wandalee. A Recommended

Course of Study for Basic Communication for Hesston College.

UNIVERSITY OF MINNESOTA
1956

Ph.D. Theses

- 8164. Beckman, Vernon E. An Investigation and Analysis of the Contributions to Critical Thinking Made by Courses in Argumentation and Discussion in Selected Colleges.
- 8165. Deer, Irving. Ibsen's Search for Dramatic Form.
- 8166. Olson, Esther J. An Analysis of Nietzschean Elements in the Plays of Eugene O'Neill.

UNIVERSITY OF MISSISSIPPI
1956

M.A. Thesis

- 8167. Smith, Frances Scott. A Synoptic Analysis of an Approach to the Study of the Development of the Speech and Hearing Profession in the United States.

MISSISSIPPI SOUTHERN COLLEGE
1954

M.A. Theses

- 8168. Breeland, Nancy Swetman. A Summary and Evaluation of the Records of the Mississippi Southern College Speech and Hearing Clinic from 1949 to 1954.
- 8169. Jones, Andrew Melvin. A Course in Communication and Its Evaluation.
- 8170. Powell, Mary Louise and Jewel Joanne Red. A Survey of the Speech Problems of the First Four Grades of the White Rural School of Forrest County, Mississippi.

1956

- 8171. Stovall, John A. The Position of Aristotle's Pathos in Selected Public Speaking Textbooks.
- 8172. Collins, Allie C. Speech Patterns of Selected Residents of North Biloxi, Mississippi.
- 8173. Samples, Eual Emery. An Experimental Study of the Effectiveness of Scripture in Persuasive Speeches Upon Attitudes of the Audience.
- 8174. Gruber, Leslie. An Experimental Investigation of the Effect of Severity of Stuttering Upon Listener Judgments of the Suitability of Individuals for Various Types of Employment.
- 8175. Brown, Marice Collins. A Selected List of Plays for High School Production, with Suggestions for Staging.

MOUNT HOLYOKE COLLEGE
1956

- 8176. Hirsch, Marianne. A Clinical Study of Five Children with Articulation Problems: With Emphasis on the Method of Presenting Sounds.

UNIVERSITY OF NEBRASKA
1956

M.A. Theses

- 8177. Barger, Mary Janet Reed. A Comparative Study of the Relation of Speech Proficiency to Academic Success.
- 8178. Carlson, Gerald. Scene Designs for *La Boheme*.
- 8179. Israel, William. A Form Content Analysis of the Comments of Five Nebraska Newscasters on the 1952 National Elections.
- 8180. Leonard, Donald. A Study of the Heroines in Five Major Plays of Tennessee Williams.
- 8181. Nelson, Clinton. A Survey of Speech Education in the Junior High Schools of Nebraska.
- 8182. Walton, William. A History of Professional Theatre at *The Oliver* in Lincoln, Nebraska (1897-1918).

UNIVERSITY OF NEW MEXICO
1956

M.A. Thesis

- 8183. Tlachac, Norbert. The Life and After-Dinner Speaking of Chauncey M. Depew, Sr.

NEW YORK UNIVERSITY
SCHOOL OF EDUCATION
1956

Ph.D. Thesis

- 8184. Stark, Joel. An Investigation of the Relationship of the Vocal and Linguistic Aspects of Speech Competency with Listening Comprehension.

NORTH CAROLINA UNIVERSITY
1956

M.A. Theses

- 8185. Dow, Martha Ann. *Three of a Kind*. A Play.
- 8186. Eaton, William Beard. *Silver Anniversary*. A Play.
- 8187. Eschweiler, June. *Rounding the Bend*. A Play.
- 8188. Logan, Nina Davis. A Study and Production Script of Federico García Lorca's *Blood Wedding*.
- 8189. O'Sullivan, William J. *The Brass Ring*. A Play.

8190. Rankin, Martha Frazer. *Sporn Tree. A Play.*
8191. Williams, Betty Vickery. *Brand New Day. An Operetta.*
- NORTHERN ILLINOIS STATE COLLEGE
1956
- M.S. *Theses*
8192. Galati, Michael. An Analysis of the Fireside Radio Chats of Franklin Delano Roosevelt.
8193. Sullivan, George Edward. Poetry in Contemporary Drama: T. S. Eliot and Christopher Fry.
8194. Whitt, John. An Analysis of Contemporary Religious Drama.
- NORTHWESTERN UNIVERSITY
1956
- Ph.D. *Theses*
8195. Batza, Eugene Mann. Investigation of the Speech and Oral Language Behavior of Educable Mentally Retarded Children.
8196. Burgess, Parke G. A Concept of Social Responsibility in Rhetoric.
8197. Bzoch, Kenneth Rudolph. An Investigation of the Speech of Pre-School Cleft Palate Children.
8198. Counihan, Donald Thomas. A Clinical Study of the Speech Efficiency and Structural Adequacy of Operated Adolescent and Adult Cleft Palate Persons.
8199. Hadley, Dorothy Siedenburg. Oral Interpretation at the Chautauqua Institution and the Chautauqua School of Expression, 1874-1900.
8200. Harton, Helen Lorraine. An Historical Analytical and Interpretative Study of Educational Theatre Programs in Michigan Protestant Church Related Liberal Arts Colleges.
8201. Hiken, Arlin J. Four Problems of Temporality in the Staging of Selected Dramas.
8202. Holland, DeWitte Talmage. A Rhetorical Analysis of the Preaching of George W. Truitt.
8203. Lacour, Lawrence Leland. A Study of the Revival Method in America 1920-1955, with Special Reference to Billy Sunday, Aimee Semple McPherson, and Billy Graham.
8204. LaRusso, Dominic Anthony. Rhetoric and the Social Order in Italy, 1450-1600.
8205. Low, Donald R. The Speeches, Lectures and Readings of Charles Dickens and William M. Thackeray in the United States, 1842-1868.
8206. Mackey, David Ray. The National Association of Broadcasters—Its First Twenty Years.
8207. Martin, Howard H. Orations on the Anniversary of American Independence, 1777-1876.
8208. Perry, Gordon Lowell. The Description and Analysis of a Process of Religious Persuasion.
8209. Rosenberg, Philip Emanuel. The Influence of Stimulus Duration Upon Differential Intensity Sensitivity in Normal and Impaired Ears.
8210. Schneideman, Robert Ivan. Elizabethan Legerdemain and Its Employment in the Drama, 1576-1642.
8211. Stamps, Charles Henry. The Concept of the Mass Audience in American Broadcasting: An Historical Descriptive Study.
8212. Starr, Clark Dean. A Study of Some of the Characteristics of the Speech Mechanism of a Group of Cleft Palate Children.
8213. Stizel, James Arthur. The Evaluation of Improved Inter-American Relations as Seen in the Speeches of Two Inter-American Conferences, 1928 and 1933.
8214. Subtelny, Joanne Davis. A Laminographic Study of Nasalized Vowels Produced by Cleft Palate Speakers.
8215. Tucker, Raymond Kenneth. An Experimental Study of the Effects of the Imitative Sequence in Persuasive Speaking.
8216. Verlaine, Oscar Usher. The Non-Verbal Interview: A Clinical Study of Wordless Communication with Schizophrenics, Non-Psychotic Adults and Children.
8217. Wigley, Joseph Alexander. An Analysis of the Imagery of William Faulkner's *Absalom, Absalom.*
8218. Wilson, Frank Boyd. A Study of the Effect of a Superimposed Respiratory Pattern on the Breathing and Speech of Eight Athetoid Children.
- OCCIDENTAL COLLEGE
1956
- M.A. *Thesis*
8219. Challgren, Patricia. A Systematic Approach for the Teaching of Dialects for Oral Interpretation and Acting.
- OHIO STATE UNIVERSITY
1956
- M.A. *Theses*
8220. Baker, Donald Jessup. An Experimental Investigation of the Use of Bone Con-

- duction as A Standard Communication Channel.
8221. Class, Lois Wunker. A Comparative Study of Normal Speakers and Speech Defectives with Regard to the Tactual-Kinesthetic Perception of Form with the Tongue.
8222. Chambers, Robert E. Creative Dramatics: Learning or Play? A Study of Three Informal Educational Situations.
8223. Cole, Anna Jane. An Analysis of Two Major Addresses of Dwight D. Eisenhower and Adlai E. Stevenson in the 1952 Campaign.
8224. Doudna, Mark Eugene. An Analytical Study of a Multiple-Tone Pulse Type Group Auditory Screening Test.
8225. Fleeman, Carolyn Sue. A Survey of Noise Levels and Associated Hearing Losses Found in a Plastics Factory.
8226. Hesse, John Frederick. A Study of the Relationship Between Parental Attitudes and the Severity of Articulation Defectiveness in the Speech of Children.
8227. Knox, Avon Orphie. The Use of the Chorus in Modern Productions of Greek Tragedy.
8228. Moorhouse, Melvin Paul. A Rhetorical Study of Two Selected Congressional Speeches of Joshua R. Giddings.
8229. Orser, Franklin Earle. A Survey of American Television Comedy Writers, 1956.
8230. Powell, Florence Amelia. A Biographical and Critical Study of Solomon Smith, Early American Actor and Theatrical Manager, 1801-1869.
8231. Sabah, Franklin David. Some Effects of Student Judgment and Criticism of Undergraduate Classroom Speeches.
8232. Smith, Robert Rutherford. A History and Critical Analysis of CBC Wednesday Night.
8233. Williams, Mary Elizabeth. A Study of Some Specific Problems in Acting Comedy.
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8236. Hendricks, Richard. Relationships Among Tests of Intelligibility, Word Reception and Other Measures of Symbolic Formulation.
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8243. Yeager, Raymond. A Rhetorical Analysis of the 1952 Presidential Campaign Speeches of Adlai Ewing Stevenson.

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8244. Falk, Marvyn Lee. A Study of the Speech Problems of Selected Fourth Grade Students in Wood County, West Virginia.
8245. Ronan, Alice Joan. An Exploration of the Relationship Between the Number of Years an Individual has Been Stuttering and His Attitude Toward Stuttering.
8246. Smith, Robert G. A Study of Attitudes Toward Business Communication Skills.

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8247. Hardwick, Mary. The Composition and Presentation of a Children's Play.

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 8268. Pellegrini, Mario. An Exploration of Speech Therapy Procedures Reported Helpful and Not Helpful by Clients and Clinicians, February, 1956.

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8269. Gropper, George. A Study of the Critical Requirements of Conference Behavior, June, 1956.
 8270. Varva, Frank. An Investigation of the Effect of Auditory Deficiency Upon Performance with Special Reference to Concrete and Abstract Tasks, June 1956.

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8283. Riedman, Richard. A Study of the Relation Between Accuracy of Articulation and Speech Intelligibility of Residential School Deaf Children.
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in collaboration with John Bateman, University of Toronto; Edwin B. Black, Washington University; Paul H. Boase, Oberlin College; Lloyd B. Ennis, University of Wisconsin; Edward Stasheff, University of Michigan; Ralph Warner, University of Colorado; Gerhard Weiss, University of Minnesota.

This bibliography includes the more important publications on rhetoric and public address appearing in the year 1956. It lists publications from the major fields of study producing work of interest to scholars in rhetoric and public address. The staff invites readers to send in significant items which have been overlooked. Books and articles which appeared between 1947 and 1955 are listed if they escaped notice in the bibliographies for those years [QJS 34 (1948).227-99; 35(1949).127-48; 36(1950).141-63; SM 18(1951).95-121; 19(1952).79-102; 20(1953).79-107; 21(1954).79-107; 22(1955).79-110; 23(1956).157-88.] In all cases where no date is specified in the entry, the year 1956 may be assumed.

The list of abbreviations does not include all the journals examined by the staff, nor all the journals cited in any given issue of the bibliography. Rather, it lists those most frequently cited, changing slightly from year to year.

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ABBREVIATIONS

AAA	The Annals of the American Academy of Political and Social Science	JP	The Journal of Politics
AHR	The American Historical Review	JPer	Journal of Personality
AI	Annals of Iowa	JPsy	Journal of Psychology
AJP	American Journal of Philology	JSH	The Journal of Southern History
AL	American Literature	JSI	Journal of Social Issues
AM	The Americas	JSP	Journal of Social Psychology
AmQ	American Quarterly	ML	Modern Languages
AP	American Psychologist	MLN	Modern Language Notes
APSR	The American Political Science Review	MLQ	Modern Language Quarterly
		MP	Modern Philology
		MVHR	The Mississippi Valley Historical Review
AR	Antioch Review	N	The Nation
AS	American Scholar	NEQ	New England Quarterly
ASR	American Sociological Review	NH	Nebraska History
BA	Books Abroad	NRFH	Nueva Revista de Filología Hispánica (Mexico City)
BCr	Bulletin Critique du Livre Français (Paris)	NYH	New York History
BHPSO	Bulletin of the Historical and Philosophical Society of Ohio	NYHTB	New York Herald Tribune Book Review
BJP	British Journal of Psychology (London)	NYTB	New York Times Book Review
CH	Current History	NYTM	New York Times Magazine
CJ	The Classical Journal	OHQ	The Ohio Historical Quarterly
CM	Classica et Mediaevalia	PA	Parliamentary Affairs (London)
CoR	Contemporary Review	Ph	The Phoenix (Toronto)
CP	Classical Philology	PMLA	Publications of the Modern Language Association of America
CQ	Classical Quarterly	PNQ	Pacific Northwest Quarterly
CR	The Classical Review	POQ	Public Opinion Quarterly
CSSJ	Central States Speech Journal	PQ	Philological Quarterly
EJ	English Journal	PR	Psychological Review
ELH	Journal of English Literary History	QC	Quaderni della 'Critica' (Bari, Italy)
EPM	Educational and Psychological Measurement	QFRT	Quarterly of Film, Radio and Television
ERB	Educational Research Bulletin	QJS	The Quarterly Journal of Speech Quarterly Review
H	Hispania	QR	Revista Bimestre Cubana (Habana)
HAHR	Hispanic American Historical Review	RBC	Revue Belge de Philologie et d'Histoire (Brussels)
HLQ	Huntington Library Quarterly	RBPH	Review of English Studies (London)
HR	Human Relations (London)	RES	Revista de Historia de América (Tacubaya, Mexico)
It	L'Italia che scrive (Rome)	RHA	South Atlantic Quarterly
JAERT	Journal of the Association for Education by Radio-Television	SAQ	Sewanee Review
JAP	Journal of Applied Psychology	SeR	Southwestern Historical Quarterly
JASP	Journal of Abnormal and Social Psychology	SHQ	Speech Monographs
JEE	Journal of Experimental Education	SM	Studies in Philology
JEGP	Journal of English and Germanic Philology	SP	Saturday Review
JEP	Journal of Educational Psychology	SR	Southern Speech Journal
JExP	Journal of Experimental Psychology	SSJ	The Speech Teacher
JGP	Journal of General Psychology	ST	Transactions of the American Philological Association
JHI	Journal of the History of Ideas	TAPA	Teachers College Record
JISHS	Journal of the Illinois State Historical Society	TCR	

TLS	Times Literary Supplement (London)	WMH	Wisconsin Magazine of History
TS	Today's Speech	WMQ	The William and Mary Quarterly
USQBR	United States Quarterly Book Review	WPQ	Western Political Quarterly
		WS	Western Speech
		YR	Yale Review, new series

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METHODS OF PRODUCTION IN THE MEDIAEVAL CORNISH DRAMA

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THE ancient Cornish drama survives in only five plays. These are the *Ordinalia*, consisting of three connected plays (the *Origo Mundi*, the *Passio Domini Nostri*, and the *Resurrexisio Domini Nostri*), the *Gwreans an bys*, and the *Beunans Meriasek*. The three plays of the *Ordinalia* were translated and edited in 1859 by Edwin Norris; the *Gwreans an bys*, or *Creation of the World* in 1864 and the *Life of St. Meriasek* in 1872, both by Whitley Stokes. There was also an edition of the *Gwreans an bys* in 1827 by Davies Gilbert, but the later editors are unanimous in condemnation of the inaccuracy of this effort. The translations of Norris and Stokes are both literal, word-for-word transcriptions and make no attempt to translate the poetry.

The literalness of the translations of Norris and Stokes would be an obstacle if one were concerned with the actual oral revival of these dramas. What can be done with this material by a good poetic translator may be seen by consulting F. E. Halliday's *The Legend of the Rood*. It is, however, not the modern re-creation of the dramas with which we are here concerned, but with the reconstruction of the contemporary, i.e., ancient, productions, and for this purpose the fidelity of the translations to the original is fortuitous.

We have extant evidence of two Cornish theatres or "rounds," one at St. Just, one at Perranzabuloe.¹ The thea-

tre at St. Just is described by Borlase as follows:

We have one whose benches are of stone, and the most remarkable monument of this kind which I have yet seen; it is near the church of St. Just, Penwith, now somewhat disfigured by the injudicious repairs of late years; but by the remains it seems to have been a work of more than usual labour and correctness. It was an exact circle of 126 feet diameter; the perpendicular height of the bank, from the area within, now seven feet; but the height from the bottom of the ditch without, ten feet at present, formerly more. The seats consist of six steps, fourteen inches wide, and one foot high, with one on the top of all, where the Rampart is about seven feet wide. The plays they acted in these Amphitheatres were in the Cornish language, the subjects taken from Scripture History, and called Guirimir, which Mr. Llhuyd supposes a corruption of Gaurimirkle, and in the Cornish dialect to signify a miraculous play or interlude. They were composed for begetting in the common people a right notion of the Scriptures, and were acted in the memory of some not long since deceased.²

The other round, known as Piran-round, consisted of a huge circle, perfectly level and approximately 138 feet in diameter, surrounded by several rows of turf benches rising to a height of eight feet above the arena. About halfway between a point on the circumference and the center of the circle there was a circular pit, thirteen feet in diameter and three feet deep, connected by a shallow trench, four and a half feet wide by one foot deep, with a semi-oval cavity carved out of the surrounding benches.³

¹ Quoted in Norris, II, 455.

² Edwin Norris, ed. *The Ancient Cornish Drama* (Oxford: Oxford Univ. Press, 1859), II, 454.

³ William Borlase, *Natural History of Cornwall* (Oxford: Printed for the author by W. Jackson, 1758), p. 298.

The only part of this description that seems at all unusual is the construction of these two pits and their connecting trench. Borlase conjectured that one of the pits was used to represent Hell, the other Heaven; and that the connecting trench could then be used to represent the Ascension.⁴ The great obstacle to this idea is the shallowness of the depressions. When one finds some unusual feature in a theatre a little consideration as to its intended employment will usually turn up some analogous feature in other theatres, but here the obvious theory of the pits being analogous to below-stage traps seems to be excluded. On the other hand, it is impossible to see for what else they could have been used, and the trap-door device is certainly called for in Cornish stage-effects. Halliday, however, solves this problem with the conjecture that a raised platform covered the depressions, thus making them deep enough to be used for trap purposes.⁵ This conjecture is based ultimately on the five surviving diagrams of the Cornish theatre. These five contemporary diagrams occur in the texts of the plays themselves—one in each of the plays of the *Ordinalia* and two in *Meriasek*—and seem to be plans for actual performances. They show circular areas with the names of various characters in the play spaced around the circumference. These characters were housed on scaffolds or "mansions." Inside these raised mansions the character would remain when off-stage.⁶ When his cue came he would come out, show himself off from his elevated scaffold, and then introduce himself in the traditional manner. Then he would go down on the plain, where most of the

action would take place for visual and acoustic reasons.⁷

The one completely unique peculiarity that the Cornish theatre possessed as far as production method was concerned was the incorporation of a person called the Ordinary. This person was the "chief-manager"; everything was done as he prescribed and spoken as he prompted.⁸ Apparently he fulfilled the combined functions of a modern director and stage-manager. The remarkable thing about him, however, was that he supervised the performance *from* the playing area and went around behind the actors whispering their lines to them. This is understandable since the plays were very long and the actors were not professional; they could hardly have been expected to memorize. This convention may seem peculiar at first glance, but the Cornish Ordinary has his analogue in the property man of the Chinese theatre and in the narrator of modern American drama (e.g., the Stage-Manager in Thornton Wilder's *Our Town*). In the literature concerning the Ordinary appears the following passage which appeared originally in Richard Carew's *Survey of Cornwall* and has been reprinted in every book on the subject since:

the players conne not their parts without booke, but are prompted by one called the Ordinary, who followeth at their back with the booke in his hand, and telleth them softly what they must pronounce aloud. Which maner once gaue occasion to a pleasant conceyted gentleman, of practising a mery pranke: for he vndertaking (perhaps of set purpose) an Actors roome, was accordingly lessoned (before-hand) by the Ordinary, that he must say after him. His turne came: quoth the Ordinary, Go forth man and shew thy selfe. The gentleman steps out vpon the stage, and like a bad Clarke in scripture matters, cleaving more to the letter then the sense, pronounced those words aloud. Oh (sayes the fellowe softly in his eare) you marre all

⁴ *Ibid.*

⁵ F. E. Halliday, *The Legend of the Rood* (London, 1955), p. 29.

⁶ *Ibid.*, p. 25.

⁷ *Ibid.*, p. 26.

⁸ Borlase, p. 297.

the play. And with this his passion, the Actor makes the audience in like sort acquainted. Hereon the prompter falles to flat rayling & cursing in the bitterest terms he could devise: which the Gentleman with a set gesture and countenance still soberly related, vntill the Ordinary, drien at last into a madde rage, was faine to giue ouer all.⁹

The reconstruction of the plays themselves will be based on the outlined material and on the evidence provided by the stage-directions. The most regular plays, and therefore the most uninteresting for our purposes, are the three which comprise the *Ordinalia*. The first of these three dramas, the *Origo Mundi*, deals with the creation of the world and of Adam and Eve in a manner close to that of the conventional Genesis story, the Cain and Abel incident, the vision of Seth in the Garden of Eden, the death of Adam and his fall to Hell, the building of Noah's Ark,¹⁰ the stories of Abraham and Moses and Pharaoh, the Bathsheba incident in the life of David, the building of the Temple, and, finally, the interesting anachronistic legend of the first martyr, Maximilla, which serves as a convenient bridge to the next plays.

The *Passio Domini Nostri* deals with Jesus' journey to Jerusalem, his miracles of healing, the Last Supper, the betrayal by Judas Iscariot, Peter's three denials of Christ, the dream of Pilate's wife, the condemnation and crucifixion of Jesus, and the descent from the cross. Two interesting interpolations in the stream of the story are the terror of Lucifer when he realizes that the martyrdom of Jesus has made the Harrowing of Hell inevitable, and the incident of the blacksmith who was unable to forge the nails which were to fasten Jesus to the cross.

⁹ Richard Carew, *The Survey of Cornwall . . .* (London, 1769), sig T3v.

¹⁰ Unlike most mediaeval plays in which the story of Noah appears, the *Origo Mundi* does not treat Noah's wife as a comic virago. The Cornish plays are all, in general, free of the vulgarity which marks most mediaeval plays.

In one of the rare comic incidents in the Cornish dramas the nails are finally forged by the smith's wife with the assistance of the torturers. In these dramas, actually, only the torturers can be said to be stock comic figures who consistently act in a farcical manner whenever they appear.

The third of the plays of the *Ordinalia*, the *Resurrexiso Domini Nostri*, contains the imprisonment of Joseph and Nicodemus and their subsequent miraculous delivery, the Harrowing of Hell, the Resurrection from the sepulchre (here, in the depiction of the soldiers guarding the tomb, there is one of the few well-written, emotional scenes in Cornish drama), the visit of the three Maries, the story of doubting Thomas, the appearance of Jesus to the apostles, and the ascension of Jesus. There is also a short interpolated and unrelated play on the death of Pontius Pilate in the *Resurrexiso*.

The *Gwreans an bys* is based on the *Origo Mundi* but differs from it in minor respects. It has in addition to the events in the earlier play the fall of Lucifer and his angels, the death of Cain, Enoch's transformation to Paradise, and Seth's prophecy and erection of the two pillars, one of marble and one of brick. For this play only a few of the more significant stage directions will be noted.

At line 1: "The father must be in a clowde and when he speaketh of heaven let ye levys open."¹¹ Like so many Cornish stage directions this is clearly a prompter's, not an actor's, direction. The "clowde" was doubtless simulated by folds of billowing white cloth, as it was later in the Elizabethan theatre when the throne was let down from the

¹¹ All line references are to the edition of Whitley Stokes (Stokes, Whitley, *Gwreans an bys. The Creation of the World*. London: Williams and Norgate, 1864).

Heavens trap. Since God appears on his scaffold, "let ye levys open" must refer to the opening of some doors *on* the scaffold. Through these doors the angels must come and group themselves on the platform of the large Heaven scaffold in hierarchical order ("... come forth quickly,/Seraphin . . ." [lines 40-41], "Come forth to me, Principalities." [line 53]). At line 244, "lett hell gape when ye father nameth yt." This is a prompter's cue and indicates that the hell had some device whereby it could open and shut. At line 325, "Let them fight wth swordis and in the end Lucyfer voydeth & goeth downe to hell apareled fowle wth fyre about hem turning to hell and every degré of devylls of lether & spirytis on cordis runing into ye playne and so remayne ther, 9 angells after Lucyfer goeth to hell." At line 339, "Adam and Eva aparlet in whytt lether in a place apoyned by the conveyour & not to be sene tyll they be called & thei knell & ryse." This is a particularly valuable stage direction. It shows us that nudity was simulated by a convention of wearing white leather. This direction also shows that Adam and Eve are hidden in some place from which they *rise* at their cue—probably under the long platform of the Heaven scaffold. "Conveyour" could hardly mean the pit in this context, as Halliday asserts;¹² doubtless the word referred to the stage-manager (the Ordinary). At line 350 we have a stage direction which shows that elaborate scenic effects were created: "Let Paradyce be fynelye made wyth iiv fayre trees in yt And an appell vpon the tree & som other frute on the other." A stage direction at line 397, "Let fyshe of dyvers sortis apeare & serthen beastis as oxen kyne shepe & such like," shows the diversity and ingenuity of the costumes that were used—another example

of the heavy reliance on spectacle. Further notes on costuming are indicated by the stage direction at line 408, "A fyne serpent made wth a virgyn face and yolowe heare vpon her head," (note the resemblance to Chaucer's Pardonner); and by the text at lines 435-39 and 477-79, which shows that Lucifer apparently became deformed after his fall ("I know there is formed/By the Father a man of clay:/Like to Him is he made:/All his body so very seemly—I cannot bear that./. . . Ugly am I defaced:/Nothing can be uglier/Ye all see.").

At line 528 Lucifer apparently enters into the body of the serpent but lines 528-531 show that the actor of the serpent, undoubtedly a boy, spoke Lucifer's part from this point on ("Since I am close entered/In thee, within,/My voice lo! it is all changed,/Like a maiden in earnest"). At line 1115 appears the interesting direction "A chawbone readye"; apparently Cain was not carrying the jawbone with which he was to kill Abel and this direction is plainly addressed to the Ordinary, who is standing behind Cain, cueing him, and now slips him the weapon. The stage direction at line 1248 ("Eva is sorrowfulle tereth her haire & falleth downe vpon adam . . .") gives indication of the broad, conventionalized acting style.

The most recently discovered of the Cornish plays, *The Life of St. Meriasek*, is based on an anonymous Breton play written in Latin and finished by Ralph Ton, a Cornish priest, in 1504.¹³ The stage directions are all either in Ton's hand or in that of a subsequent possessor of the manuscript,¹⁴ but it is assumed

¹² Halliday, p. 32.

¹³ Whitley Stokes, ed. *The Life of St. Meriasek, Bishop and Confessor* (London: Trübner & Co., 1872), p. [v.] All subsequent line references are to this edition.

that the later ones were also intended for a Cornish theatre.¹⁵

This play is the only extant "miracle" play among the Cornish dramas. Meriasek starts life comparatively humbly as son of the Duke of Brittany; his head turned by study, he spurns a king's daughter and becomes a priest. After tossing off a few miracles, Meriasek sails for Cornwall to spread the gospel around there. A run-in with the pagan lord Teudar convinces him that the time is not yet ripe for Cornwall and back he goes to the hills of Brittany and the life of a hermit. He is unwillingly drawn from this existence to become Bishop of Vannes, in which position, full of years and miracles, he finally dies. Interspersed throughout this in an extremely sloppy manner are two other plots, one dealing with the conversion of the Emperor Constantine by Pope Silvester, the other with the Virgin's intercession in the recovery of a young man captured by pagans. In connection with this latter plot it is worth noting the peculiar mediaeval dichotomy of attitude toward the saints revealed here and in other plays, like the *Ludus Super Iconia Sancti Nicolai*.¹⁶ In the latter play, Barbarus threatens the statue of St. Nicholas with scourging if the gold that he has left under its protection is not recovered; as soon as the statue has been chastised, St. Nicholas sets about returning the treasure, and Barbarus is converted. In the Cornish play, the mother of the captured boy snatches the Infant Jesus from the arms of the statue of the Virgin Mary and does not return it until the Virgin has done her "duty" and returned her son.

¹⁵ Their nature is such that they could hardly have been feasible for any other type of theatre.

¹⁶ Joseph Quincy Adams, ed. *Chief Pre-Shakespearean Dramas* (Boston: [c. 1924]), pp. 55ff.

We will now examine the significant stage directions in the first part of *Meriasek* and attempt a reconstruction of an original performance of the play in Piran-Round.

The surviving stage plan for *Meriasek* shows that a *capella* or chapel was constructed in the middle of the arena. This arrangement of course invites immediate comparison with the well-known stage plan for *The Castle of Perseverance*. This plan is particularly significant in connection with the Cornish theatre not only because of the similarity of shape, and the use of stations along the circumference, but because it is obvious that it was drawn for a rural rather than an urban performance. The direction "This is the watyr a-bowte the place, if any dyche may be mad, ther it schal be pleyed, or ellys that it be strongly barryd al a-bowt, and lete nowth ouer many stytelerys be with Inne the plase," clearly indicates that the plan was drawn for a travelling company and was designed to be able to satisfy a variant set of contingencies.¹⁷ Furthermore, for the same reason, the Castle in the middle must have been flexible and easily set up, just as the *capella* in the Cornish round must have been.

The play opens with Meriasek's father introducing himself in the usual external manner of mediaeval drama: *Pater mereadoci pompabit hic*; "I am called Duke of Brittany,/And raised from blood royal." The stations of the Master and King Conan are then opened, but meanwhile (line 141) Meriasek has *descendat solus ad capellum*. In effect he has gone "centre-stage" in order better to deliver the exemplary didactic speech of lines 142-167. At line 192, *finit*; this is one of the later

¹⁷ The stage plan for *The Castle of Perseverance* is reproduced in Adams, p. 264.

inserted directions, but the likelihood is that the scene closes here and the characters disappear, probably into Conan's tent. The presence of musicians is shown at line 292, *Hic mimi ludent melodiam*. I pass over several successive stage directions here because they are self-explanatory. At line 534 a blind man appears. Halliday makes the feasible suggestion that characters such as this one whose roles were too minor for them to merit a station of their own, appeared from some unlocalized place at the edge of the plain where unimportant characters congregated.¹⁸ At line 595 Meriasek *ascendit in navim*. Perhaps this was a structure at the side like the hell mouth, but more probably the same basic structure was used as was used for the chapel, thus placing the action in the middle. The sailors could have been concealed within the chapel-ship. But at line 642 we have "What chapel is that?" Obviously the *capella* again, now re-converted into a chapel—probably by lowering the sail and getting rid of the seamen.

Teudar, who appears parading at line 759, is a typical Herod-type character: "What the devil is it that has happened?/Tell to me, thou lurdane./Ah, speak, thou false rascal!/Ruin! the dirty scoundrel will not hear./Speak at once, thou beggar!/Speak! mischief in thy throat!/Ah, speak, thou son accursed!/May the devil by thy end!" (lines 775-782). Teudar and Meriasek descend and meet in the plain to insult each other. Teudar calls for his torturers and, when they fail to respond, storms up to their tent and beats them. At line 1016 Meriasek decides the better part of valor is to hide under a rock: "her meryasek schall hydde hym selfe vnder ye rokke." Probably he hides in the pit. At line 1074 the chapel is again transformed in-

to a ship and at line 1153 it is back in its customary shape.

The hanging scene, lines 1264 ff., presents some difficulty; probably the thing was merely stylized: the gallows could be swung out from the Torturers' station with effigies on which they could perpetrate their atrocities.¹⁹

At lines 1288, "Ihesus in celo . . ." Obviously the doors on the top level of the Heavens station opened. At line 1748 we have an interesting backstage direction: "The ymagis aredy w^t sylvester of pyter and poule." This is the Ordinary's reminder to himself of what he has to do; Sylvester does not need these articles until sixty lines after this. And at line 1865 we have the most revealing stage direction of all. It is a reminder to a specific actor who was doubling to be ready for his second part. With a direction like "And John ergudyn aredy a horse bakke y^t was ye Justis w^t constantyn ffor to play ye marchont," we really penetrate backstage in this strange theatre. Apparently horses were ridden outright into the plain: "I see a lad on horseback." (line 1884) and *tranceat iiii^{tus} exulator super equum* (line 2112). Later on we have a mass scene in the plain as the Duke of Cornwall with twenty armed men meets Teudar with fifteen. Their fight concludes the first day's entertainment. The Duke closes the day in the usual manner by asking the musicians for a tune.

I think that it may be seen from the description of the action indicated by the principal stage direction in *Gwreans an bys* and the first part of *Meriasek*

¹⁸ Halliday, p. 26.

¹⁹ Effigies rather than actors would have had to be used if the torturers' gleeful description of their own activities is at all accurate: "Let us come through them with swords/From one side to the other. . . /I will slit him across to the head/So that his brains may come/And ascend like motes. . . /Look at them fallen to the ground!/Their bodies together are broken:/Dighted are they like a badger/That may be torn by a greyhound." (lines 1266-1281).

what the method of production in the Cornish drama was. No purely literary value can be claimed for these plays; their interest lies solely in their place in theatrical history and in their relation to the regional culture of the day and to the contemporary urban drama and the social phenomena demonstrated by and

reflected in the differences between them. They comprise an area of study which is totally untouched by scholarly hand as yet. What I hope to have shown is that the method of production in the Cornish drama—as in all drama—was determined by the characteristics of the theatre in which it was performed.

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THE PREDICTIVE EFFICIENCY OF A BATTERY OF ARTICULATORY DIAGNOSTIC TESTS*

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ONE of the problems which the speech clinician faces is that of deciding whether to give special attention to the child of five or six who has not developed all of his speech sounds. The parents and classroom teachers of such children often ask: "Should this child have speech clinical help or will his articulation improve without formal assistance?"

This study was undertaken to determine the efficiency of a battery of generally recognized tests in predicting the articulatory development of five-year-old normal children. As such, it has many implications for the speech pathologist and the public school therapist. Specifically: if this battery is efficient, speech therapists may continue to use tests of the present type with increased confidence. Again, if the present battery is shown to be inefficient, the profession must continue to recognize the limitations of the techniques involved.

First, only children who met the following criteria of normalcy were included: (1) The child had to have an Intelligence Quotient of 85 or above on the California Test of Mental Maturity. (2) The child had to have normal hearing acuity. Any child who failed to pass a 15 decibel sweep test at each of the following five frequencies: 256, 1024, 2048, 4096, and 8192, was given a threshold audiometric test. Any child showing a hearing loss greater than 30 decibels in any one of the five frequencies tested in either ear was excluded from

the study. (3) The child had to have normal motor coordination. Any child with a condition of obvious motor incoordination, such as cerebral palsy, was excluded. (4) The child's articulatory mechanism had to be structurally normal. For example, a child with a cleft palate was not eligible for this study. (5) The child had to present a record of apparently adequate emotional adjustment.

Second, in order that articulatory development might be studied, it was necessary that only children be included who had not developed all of their consonant sounds.

Third, schools included in this investigation were those in which speech therapy would not be given to the subjects while this study was in progress. Otherwise, it would not have been possible to study factors related to the unaided development of speech.

Finally, since previous studies by Becky,¹ Davis,² O. C. Irwin,³ Templin and Steer,⁴ and Young⁵ have shown that socio-economic factors affect articulatory

¹ Ruth E. Becky, "A Study of Certain Factors Related to Retardation of Speech," *Journal of Speech Disorders*, 7 (1942), 233-249.

² Edith Davis, *The Development of Linguistic Skill in Twins, Singletons With Siblings and Only Children from Age Five to Ten* (Minneapolis, 1937).

³ Orvis C. Irwin, "Infant Speech: The Effect of Family Occupational Status and Age on Sound Frequency," *Journal of Speech Disorders*, 13 (1948), 320-323.

⁴ Mildred Templin and Max Steer, "Studies of Growth of Preschool Children," *Journal of Speech Disorders*, 4 (1939), 71-77.

⁵ Florence M. Young, "An Analysis of Certain Variables in a Developmental Study of Language," *Genetic Psychology Monographs*, 23 (1941), 3-141.

*Based on Ph.D. dissertation, University of Wisconsin, 1952, directed by John V. Irwin.

development, it was necessary that an adequate socio-economic cross section of society be represented. The children chosen for this investigation were enrolled in eight schools in the Madison, Wisconsin area. According to representative Madison educators, these schools constituted an adequate socio-economic cross section.

I. PROCEDURE

Seventy-two five-year-old children, each of whom met the above criteria, were given a series of tests. In January and February, 1951, they were given a complete articulatory examination. These children were then given a speech diagnostic battery of 10 tests. The tests took into consideration those factors of normal and abnormal articulatory development that are generally recognized in the literature.

In each school most of the testing was conducted in an unused room not far from the child's actual classroom. Two half-hour sessions were required. As noted, the articulatory examination was given to the child first and the results were recorded by the examiner. Then the examiner administered: two hearing tests, three imitative and articulatory tests, and three tests of motor coordination. During the second half-hour session, the child was given intelligence and personality tests. The attendance records of the children for the school year 1950-1951 were recorded at this time for later analysis.

In September, 1951, 60 of the original 72 children were available for the re-testing of their articulation. The same articulatory examination was given as during the January-February test. All testing was done on an individual basis and was conducted by the same investigator. During the time which intervened between the two articulatory ex-

aminations, which varied from seven to eight months in individual cases, the 60 children received no formal speech assistance.

II. ARTICULATION TEST

The type of articulatory examination used in this investigation is generally supported by the findings of Templin,⁶ Spriestersbach and Curtis,⁷ and Van Riper.⁸ It contained five levels of difficulty, based on the nine described by Van Riper, and on this investigator's general observations. The examiner began with Level I, and tested as many levels as was necessary in each case. The five levels may be described as follows:

Level I, Non-emotional conversation. The examiner engaged the child in conversation about his school activities, pets, friends, favorite games, etc. The examiner continued the conversation long enough to be able to evaluate the child's articulation.

Level II, Rehearsed sentences. If the examiner noted any deficient sounds during the non-emotional conversation, he asked the child to repeat after him sentences containing those sounds. (There are 25 sentences in this section.)

Level III, Isolated words. If the child's repetition of the sentences revealed deficient sounds, the examiner asked him to repeat words containing those sounds in their initial, medial, and final positions. (It will be noted that six sounds occur only in two positions: [w], [h], [ŋ], [j], [ʒ], and [hw].)

Level IV, Nonsense syllables. If the child had articulatory errors at Level III, the examiner asked him to repeat nonsense syllables containing the deficient sounds.

Level V, Isolated sounds. The child was asked to try to produce in isolation any sound which he could not pronounce in a nonsense syllable. (It will be noted that certain sounds, as [b],

⁶ Mildred Templin, "Spontaneous Versus Imitated Vocalization in Testing Articulation in Preschool Children," *Journal of Speech Disorders*, 12 (1947), 293-300.

⁷ Duane Spriestersbach and James F. Curtis, "Misarticulation and Discrimination of Speech Sounds," *Quarterly Journal of Speech*, 37 (1951), 483-491.

⁸ Charles Van Riper, *Speech Correction, Principles and Methods*, 2nd ed. (New York, 1947).

cannot be produced in isolation. In these instances, the consonant was usually combined with the schwa [ə] vowel).

It will be observed that the examiner proceeded to each higher level only if the child revealed articulatory errors at the preceding level. In some cases, of course, it was necessary to test only at Level I; with other children, all five levels were used. If a child made no articulatory errors during the non-emotional conversation, he was excluded from the study. Of the 60 children who were included, two or three approached a perfect initial articulatory score. The examination tested the following consonant sounds: [b], [p], [m], [w], [h], [k], [g], [t], [d], [n], [ŋ], [j], [f], [v], [ʃ], [ʒ], [ð], [l], [s], [z], [r], [θ], [hw], [tʃ], [dʒ].

It was necessary to devise a method of measuring the child's ability to produce the foregoing 25 sounds in their various positions. Travis⁹ studied the relative frequency of consonant sounds in the phonetically recorded speech of children, university adults, and adult laborers. Each person's casual conversation was recorded over a three-hour period. The relative frequencies for the three groups were approximately the same. Using the relative values for each consonant sound which Travis obtained, Wood¹⁰ developed an articulation index which he described as follows:

The *articulation index* is the sum of the relative values of each consonant sound the person is able to produce correctly in continuous speech. If he could produce them all correctly, his score would be 100. If he were able to produce every sound correctly except [t], his score would be 88.0 because [t] accounts for 12 per cent of the consonant sounds in the language. In determining the number of con-

sonant sounds which occur in continuous speech, the fact must be recognized that most of the consonants occur in three different positions: initial, medial, and final.

Using the relative values for each consonant sound as presented by Travis, and using the concept of an articulatory index as developed by Wood, a scoring method for the articulatory examination was worked out. The articulatory index used in this study has a total score of 504.15.¹¹ The score was derived in the following manner: after dividing Travis' value for each sound by the number of positions in which the sound appears in English words (i.e., twice if it appears only initially and medially, three times if it appears in all positions, etc.), all these partial values are added. The sum is 100.83 at each level; since there are five levels in the articulatory examination in this study, the total score for perfect articulation is 504.15.

III. SPEECH DIAGNOSTIC TESTS

The following criteria were selected for the battery of speech diagnostic tests. The battery as a whole: (1) should take into consideration the generally recognized factors of normal and abnormal articulatory development; (2) should be capable of administration in a reasonable length of time by the average speech clinician; and (3) should contain test items suitable for normal five-year-old children. In the battery used in this investigation, the following ten tests were administered: pure tone audiometric, speech perception, imitation of non-English sounds, imitation and articulation of English sounds, memory span, gross motor control, specialization of movement, speed of muscle move-

⁹ Lee E. Travis, *Speech Pathology* (New York, 1931).

¹⁰ Kenneth Wood, "Measurement of Progress in the Correction of Articulatory Speech Defects," *Journal of Speech and Hearing Disorders*, 14 (1949), 172-173.

¹¹ The original Travis values were used in this study, giving a score of 100.83. This is the reason for the slight deviation from Wood's score of 100.

ment, California Test of Mental Maturity, and California Test of Personality.

A. Test With Pure Tone Audiometer. Using the Western Electric 6BP Audiometer, the intensity level was set at 15 decibels. Five frequencies were tested in this order: 1024, 2048, 4096, 8192, 1024 retested and then 256. If the child responded to each frequency in the first ear tested, the other ear was not checked. This principle was followed since normal hearing in one ear is presumed adequate for normal development of speech and language. However, if the child failed to hear even one frequency in the first ear tested, the other ear was also checked.

In scoring, a figure was used to indicate the number of frequencies which the child failed to hear. Thus, a score of zero indicated that he heard all the frequencies, one indicated a failure to hear one frequency, etc. Therefore the possible range of scores was from zero to 10. Children who failed to hear any one frequency were referred for complete audiometric testing. Any child who was found to have a loss greater than 30 decibels in any one of the frequencies was excluded from the study.

B. Test of Speech Perception. This test included, first, speech which was whispered to the child, and second, conversational speech. In all the testing, the examiner stood three feet behind the child and asked him to repeat the test words and sentences. Below are the whispered speech and conversational speech tests:

Whispered speech (Words)

- (1) Paint (2) Toy (3) Knife (4) Boat

Whispered speech (Sentences)

- (1) I like to play. (2) The girl has a doll.
- (3) My father went fishing. (4) I go to school.

Conversational speech (Words)

- (1) Man (2) Good (3) Boy (4) Dog

Conversational speech (Sentences)

- (1) The boy took a walk. (2) The boy's name is John.

(3) John's sister is called Mary. (4) We play ball at school.

The child was given one point for each of the words and for each complete sentence repeated adequately after the examiner. For both the tests, whispered speech and conversational speech, the range of possible scores was from zero to eight. The scores for whispered speech and for conversational speech were recorded separately.

C. Test of Imitation of Non-English Sounds. Non-English sounds were used on the assumption that they would be equally difficult for all the children. Thus, the examiner was able to test the child's ability to imitate new and presumably unpracticed sounds. The examiner produced the following sounds for the child and asked him to repeat each one in turn: [x], [y], [œ], [ř]. Kenyon and Knott¹² describe the first three of these sounds. Kantner and West¹³ provide a description of the [ř] sound. In this test, the child was given one point for each sound he imitated correctly. The possible range of scores was from zero to four.

D. Test of Imitation and Articulation of English Sounds. This test also represented an attempt to measure the child's ability to imitate an acoustic pattern supplied by the examiner. In this instance, four nonsense names were used. Presumably the names had no previous associations for the children. Two toy animals and the objects upon which these animals were placed were given nonsense names by the examiner. The child was asked to repeat each name after the object was shown and the name pronounced by the examiner. The four nonsense names were: ['ba-pu], [ke'-fi-do], ['tɔn-het], [,vik'næm-gə].

¹² John S. Kenyon and Thomas A. Knott, *A Pronouncing Dictionary of American English* (Springfield, Mass., 1944).

¹³ Claude Kantner and Robert West, *Phonetics* (New York, 1941).

For each of the nonsense names, both an imitative and an articulatory score were obtained. The imitative score was determined in this manner: the child received three points if he made any kind of response after the examiner had pronounced the name the first time; two points were awarded if the child made no attempt to pronounce the name until after the examiner pronounced the name the second time; one point was given if the child made no attempt to say the name until after the examiner's third repetition of the name. The imitative score of English sounds provided a possible range of scores from zero to 12.

The articulatory score for the child's ability to repeat the nonsense names was determined in the following manner: the child received three points for each of the four names he pronounced correctly during his first attempt. If the child did not succeed the first time, he was given two points if he pronounced the name correctly during the second attempt, and one point if he was successful during a third attempt. The range of possible scores for this test was from zero to 12.

E. *Test of Memory Span.* Five sentences were used in the test of memory span. The first sentence contained 10 words, which is the sentence length used for age five in Form L of the Revised Stanford-Binet Test of Intelligence.¹⁴ The fifth sentence contained 15 words, which is the sentence length for age 11 in the Revised Stanford-Binet Test of Intelligence. The examiner stood three feet in front of the child and repeated each sentence at a comfortable loudness level. The child was asked to repeat each of the sentences after one reading by the examiner. The child was given

one point for each sentence he repeated correctly. The range of possible scores was from zero to five.

F. *Test of Gross Motor Control.* In this test, items similar to the Oseretzky Test¹⁵ were used. For example, the first task was similar to an Oseretzky task at the four year level. The fourth task of the present test was similar to an Oseretzky item at the 11-12 year old level. Thus, this test of gross motor control provided an adequate range of difficulty as far as the items were concerned. The examiner demonstrated each task before the child attempted it. The first item of the test is presented below:

Examiner: "Now watch what I'm going to do. I stick my arm out, close my eyes, then touch the end of my nose. Now you do it. With your eyes closed, touch the end of your nose with your finger."

The test was scored by awarding one point for each of the tasks which the child performed successfully. The range of possible scores was from zero to five.

G. *Test of Specialization of Movement.* Although no standardized test has been devised, many speech pathologists conduct some kind of examination to evaluate the child's tongue and lip control if an articulatory problem is involved. Palmer and Osborn¹⁶ found that articulation cases have less tongue strength than have normal speakers. Patton¹⁷ also found that there was a tendency for articulation cases to show less tongue strength.

As an example of the four tasks in-

¹⁴ Maria Leite Da Costa, *The Oseretzky Tests* (Minneapolis, 1946).

¹⁵ Martin Palmer and Courtney Osborn, "A Study of Tongue Pressures of Speech Defectives and Normal Speaking Individuals," *Journal of Speech Disorders*, 5 (1940), 130-140.

¹⁶ Frances E. Patton, "A Comparison of the Kinaesthetic Sensibility of Speech Defective and Normal Speaking Children," *Journal of Speech Disorders*, 7 (1942), 305-310.

¹⁴ Louis M. Terman and Maud Merrill, *Measuring Intelligence* (Boston, 1937).

cluded in this test, the first one is given below:

Examiner: "Stick out your tongue like this." (Examiner demonstrated.) "Now you watch me and do what I do." (Examiner extended tongue forward, to the right, to the left, downward, and forward.)

The child was given one point for each of the four tasks performed satisfactorily. The possible range of scores was from zero to four.

H. Test of Speed of Muscle Movement. Karlin, Youtz, and Kennedy¹⁸ state that children with distorted speech often make poor ratings in terms of articulatory speed. Wendell Johnson¹⁹ also mentions the importance of speed in the speech process.

In this test, maximum repetitive movements were measured by means of the sylrater—an electro-acoustic apparatus designed by Irwin and Becklund.²⁰ After adjusting the apparatus, the examiner demonstrated that the faster he repeated a sound through the microphone, the farther the needle on the instrument panel moved to the right. This provided a definite motivation to the child to repeat each sound as fast as possible. After brief practice with each item, the maximum repetitive rates for the three sounds [pə], [tə], [kə], and the three tapping movements, tapping with the right hand, the left hand, and both hands at the same time, were recorded. The scores for all six of these tests were the actual rates per second as

¹⁸ Isaac Karlin, Adella Youtz, and Lou Kennedy, "Distorted Speech in Young Children," *American Journal of Diseases of Children*, 59 (1940), 1203-1218.

¹⁹ Wendell Johnson, "An Open Letter to the Mother of a Stuttering Child," *Journal of Speech and Hearing Disorders*, 14 (1940), 3-8.

²⁰ John V. Irwin and Orville Becklund, "Norms for Maximum Repetitive Rates for Certain Sounds Established with the Sylrater," *Journal of Speech and Hearing Disorders*, 18 (1953), 149-160.

measured by the meter on the instrument panel of the sylrater.

I. The California Test of Mental Maturity. The New California Short-Form Test of Mental Maturity, Pre-Primary '47 S-Form²¹ was administered. This test contains the following parts: spatial relationships, logical reasoning, numerical reasoning, and vocabulary. From the raw scores, intelligence quotients were obtained for total mental factors, language factors, and non-language factors.

J. The California Test of Personality. The California Test of Personality—Primary, Form A²² was administered. The two principal components of the test are self-adjustment and social adjustment. Self-adjustment is divided into six subtests called self-reliance, sense of personal worth, sense of personal freedom, feeling of belonging, withdrawing tendencies, and nervous symptoms. Social adjustment consists of the following subtests: social standards, social skills, antisocial tendencies, family relations, school relations, and community relations. From the raw scores, percentile rank scores were obtained for self-adjustment, social adjustment, and total adjustment.

IV. RESULTS

Table I gives the initial and final articulatory scores as well as the difference between the two scores. In general, as may be seen, few of the children in this group had severe articulatory difficulties. Table II represents the correlations between test scores and articulatory improvement.

²¹ Elizabeth T. Sullivan, Willis Clark, and Ernest Tiegs, *New California Test of Mental Maturity* (Pre-Primary '47 S-Form, Grades Kgn.-1), (Los Angeles, 1947).

²² Louis P. Thorpe, Willis Clark, and Ernest Tiegs, *California Test of Personality* (Primary, Form A, Grades Kgn.-3), (Los Angeles, 1942).

TABLE I
INITIAL AND FINAL ARTICULATORY SCORES

Child No.	Initial Artic. Score X	Final Artic. Score Y	Actual Improvement Y-X	Child No.	Initial Artic. Score X	Final Artic. Score Y	Actual Improvement Y-X
1	444.11	453.49	9.38	31	481.35	482.45	1.10
2	494.97	495.24	.27	32	473.58	504.15	30.57
3	499.25	504.15	4.90	33	425.28	470.88	45.60
4	497.02	500.28	3.26	34	494.14	504.15	10.01
5	473.29	485.55	12.26	35	478.05	504.15	25.20
6	472.05	479.35	7.30	36	440.84	442.46	1.62
7	470.29	476.05	5.76	37	484.98	495.57	11.19
8	480.32	495.75	15.43	38	481.04	504.15	23.11
9	497.85	504.15	6.30	39	486.95	504.15	17.20
10	497.70	500.28	2.58	40	495.40	499.69	4.29
11	433.51	476.69	43.18	41	457.65	457.65	.00
12	425.65	443.42	17.77	42	470.05	457.65	-12.40
13	495.57	501.05	5.48	43	467.71	468.51	.80
14	477.78	485.03	7.25	44	483.74	504.15	20.41
15	502.05	504.15	2.10	45	484.69	497.61	12.92
16	499.71	501.40	1.68	46	430.06	498.21	68.15
17	496.42	504.15	7.73	47	464.89	484.26	19.37
18	469.58	486.54	16.96	48	471.24	489.17	17.93
19	426.01	472.19	46.18	49	481.05	481.05	.00
20	478.31	504.15	25.84	50	493.17	500.37	7.20
21	466.95	504.15	37.20	51	464.22	497.91	33.69
22	468.82	486.33	17.51	52	440.44	499.38	58.94
23	418.71	470.48	51.77	53	495.54	503.23	7.69
24	468.51	477.42	8.91	54	486.33	495.24	8.91
25	479.70	504.15	24.45	55	443.41	504.15	60.74
26	423.49	488.09	64.60	56	496.49	499.51	3.02
27	492.14	497.46	5.32	57	434.97	435.11	.14
28	465.72	467.65	1.93	58	482.46	488.40	5.94
29	455.86	485.55	29.69	59	479.70	497.63	17.93
30	400.63	449.52	48.89	60	503.25	504.15	.90

TABLE II.
CORRELATIONS BETWEEN TEST SCORES AND ARTICULATORY IMPROVEMENT

Factors	Articulatory improvement as measured	Level of Significance
Tapping with both hands at the same time	-.16	—
I. Q. for total mental factors	-.05	—
Initial articulatory examination	-.68	1%
Articulatory score derived from imitation of English sounds	-.39	1%
Total adjustment derived from California Test of Personality	-.30	5%
Multiple correlation: factors 6, 19, & 22	.70	1%

The following tests were found to be of no value for predictive purposes because the dispersion of the scores was

inadequate: test with pure tone audiometer, tests of speech perception (both the whispered speech and the conversational speech), test of imitation of non-English sounds, test of imitation of English sounds, test of memory span, test of specialization of movement, and test of gross motor control. No correlations were computed between these tests and articulatory improvement.

In this study, the attendance factor was also not found to be significant in explaining improvement in articulatory ability. No correlations were computed between attendance records and measured articulatory improvement.

Of the six sylrater tests, tapping with both hands at the same time was found to correlate most highly with articulatory improvement as measured. How-

ever, this test gave too low ($-.16$) a correlation with measured articulatory improvement to have predictive value.

V. CONCLUSIONS

This study has shown that the present battery of speech diagnostic tests is not efficient in predicting the articulatory development of a group of five-year-old children, defined as normal for purposes of this study. This conclusion is supported by certain statistical data.

Since the tests in the present battery fail to make an efficient prediction of articulatory development, it is important that a future study be conducted which will include these additional factors, presumed to be pertinent: a personality evaluation of the parents, an articulatory score for other members of the family with whom the child comes in regular contact, a quantitative measurement of the child's health, and his environmental conditions.

A COMPARISON OF THE SPEAKING ABILITY OF LIBERAL ARTS AND ENGINEERING UPPERCLASSMEN*

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I.

FEW problems in the area of higher education today generate more discussion than the extent to which preparation for industrial and technical pursuits should involve the liberal arts. This problem bears particularly upon schools of engineering; with the growth of science and technology, pressures upon schools of engineering to increase the technical content of their curricula are constantly increasing. If engineering graduates are to be hired, they have to be able to perform at a certain level of competence immediately upon graduation; to achieve this competence, they have to study more and more technical subjects. On the other hand, experienced engineers are increasingly being advanced to supervisory, managerial, and even executive positions. At these levels, demands upon technical and scientific knowledge tend to become subordinated to other demands which require communicative skills and broad humanistic-social background.

This development in the status of engineers gives rise to a conflict within industry as well as within schools of engineering. The upper echelons of management, where a broad view prevails and cultural objectives tend to predominate, give forth a constant stream of advice to engineering schools calling for more humanistic-social studies, even at the expense of engineering subjects. Employment officers and shop foremen, however, often take a different

view of things; their concern is to get the immediate job done, and this requires specialized, technical competence. General culture and non-technical communicative skills are less their concern.

One facet of this problem, of concern to the field of speech, is the extent to which engineering graduates are capable of effective oral communication. Surveys of employer opinion of engineering graduates made at the University of Pittsburgh, Purdue University, Lafayette College, and elsewhere, reveal that employers consistently and vehemently complain that these graduates are deficient in communicative ability.¹

There is a great deal of literature complaining of the inarticulateness of engineers, particularly in respect to their ability to use non-technical language and to communicate to those outside their own field of specialization. One writer, Robert L. Zetler, devoted an entire article to "The Inarticulate Engineer,"² spending seven pages on the charge that engineering graduates are inadequate in their ability to communicate, and inferior to other professional groups in this respect.

The assumption frequently made is that more liberal arts in the engineering curriculum, in proportion to the number of quantitative and mathematical

¹ See The College Self Study Committee, *Report and Recommendations*, mimeographed. Pittsburgh, Pa.: University of Pittsburgh, 1953. Available from the College Office. Also William K. LeBold, "Industry Views the Engineering Graduate and his Curriculum," *Journal of Engineering Education*, 45 (March, 1955), 809.

² *Bulletin of the American Association of University Professors*, 32 (Autumn, 1946), 541.

*Based on a Ph.D. dissertation, University of Connecticut, 1956, directed by C. A. Weber.

subjects, would not only produce better citizens and more well-rounded individuals, but would also improve communication skills. Very few critics, however, are able to explain why liberal arts training will promote articulateness, or offer evidence that it does.

The reasons offered for belief in the efficacy of liberal arts training as a contribution to improved communication are two-fold. The first, based upon vocabulary deficiency, holds that engineers, because of their preoccupation with mathematical and scientific subjects, where concepts, measurements, and judgments are precise, are unable to deal with the more general and non-quantitative language of the everyday world. This thesis is advanced by Blaisdell³ and Buchan.⁴

The second, less sophisticated, holds that engineers simply do not understand the non-technical world. Few clear statements of this hypothesis are given, but it is assumed by many writers on the subject. For instance, John Gammell, Supervisor of Training for the Allis-Chalmers Company, contends that unless engineers have had special indoctrination, they lack the understanding necessary to communicate with non-engineers.⁵

W. L. Everitt, Dean of Engineering at the University of Illinois, in an appeal for more vital courses in communication, with the emphasis upon analysis of the reading or listening audience, states:

This approach should also enable us to develop in the freshman a recognition of the need for other studies in the humanities and social sciences, because it should be easy to show him

³ Allen H. Blaisdell, "New Objectives in Engineering Education," *Bulletin of the American Association of University Professors*, 32 (Summer, 1946), 271.

⁴ A. M. Buchan, "The Non-Engineer Looks at Engineering Students," *Journal of Engineering Education*, 42 (December, 1951), 229.

⁵ John Gammell, "Preparing an Engineer for Sales Work," *Journal of Engineering Education*, 42 (January, 1952), 291-94.

that in order to interest others, he must understand the background and culture of his listeners, and this requires continued education in many fields.⁶

A premise very significant for engineering schools is involved here; it is that *liberal arts studies as presently conducted in American colleges do in fact provide a background that engineering students need for successful communication*. The present study deals directly with this premise.

II.

None of the writers who concern themselves with the inarticulateness of the engineer give evidence of having objective data. Their statements are in all cases based upon subjective impressions, either their own, or other peoples as reported in questionnaires. Since this is the case, the evaluation "deficient," so consistently applied to engineers, is completely subjective and dependent upon the uncoordinated standards of a large number of appraisers who are classifying different individuals performing in different situations, with no clear evidence that engineers are being compared fairly with liberally-trained students.

It would, of course, be highly desirable to have an objective study comparing the abilities of those trained in engineering with those trained in liberal arts as they actually communicate in the business world; no satisfactory method for the conduct of such a study suggests itself, however. But within the college walls, objective investigation of upper-classmen trained in the two contrasting disciplines is quite feasible.

Such a study, designed to investigate the hypothesis that students trained in the liberal arts are significantly superior

⁶ W. L. Everitt, "And Who Knows Whether You Have Not Come to the Kingdom for Such a Time as This?" *Journal of Engineering Education*, 45 (March, 1955), 526.

to those trained in engineering in ability to communicate information orally, should do more than merely compare grades given in public speaking courses. Course grades usually involve more than speaking, with tests, outside reports, and other activities involved; they are usually the product of a single rater (the teacher); and the speaking conditions hardly resemble those in the outside world.

A study was therefore set up to answer this specific question: Do advanced liberal arts students at the University of Pittsburgh differ significantly in scores on a reliable public speaking test from advanced engineering students?

To obtain a valid test, the speaking conditions were made as much as possible like those prevailing in business and industry: speeches were given before strange audiences, with a week allowed for preparation, and with the entire audience (twenty students or more) rating the speech. Following the conclusions of Monroe,⁷ Knower,⁸ Thompson,⁹ and Ball,¹⁰ five-minute informative speeches were rated as to general effectiveness on a seven-point scale, with one representing poor and seven representing excellent. Thirteen entire sections (220 students) of the

basic public speaking course were put through the tests during the academic years 1954-56 under carefully controlled conditions. None of the participants knew the purpose of the study, but compliance with directions was secured by making the performance required for all students in each participating section.

Each participant, including the liberal arts and engineering upperclassmen who were the objects of the study, spoke at the same time of day, in the same room, during the fifth to seventh weeks of a semester, with identical instructions, on a self-chosen topic.

Six rating groups were used during the course of the study. Three of them contained a plurality of engineers, three of them a plurality of liberal arts students. All of them were taught by the same instructor, received identical instructions, and worked in the same atmosphere. At the conclusion of the study, an analysis of variance of the ratings given by the six rating groups showed no significant difference, warranting the conclusion that the raters were random samples from a homogenous population.

There were forty-four upperclass liberal arts students in the sections rated; they had all taken a minimum of 45 semester hours of humanities and social sciences, ranging up to a maximum of 85; none of them had had more than 18 hours of scientific or technical studies.

The comparison group consisted of thirty-four upperclass engineers, all of whom had taken at least 50 semester hours of scientific or technical studies, and none of whom had taken more than 18 hours of humanities and social sciences. Clearly, the curricular backgrounds of these two groups were substantially different, and if the hypothesis were true, the testing situation valid, and the ratings reliable, the speech

⁷ A. H. Monroe, H. H. Remmers, and Elizabeth Vennemann-Lyle, *Measuring the Effectiveness of Public Speech in a Beginning Course*. Lafayette, Ind.: Purdue University, 1936. *Purdue University Studies in High Education*, No. 29.

⁸ Franklin H. Knower, "A Suggestive Study of Public-Speaking Rating-Scale Values," *Quarterly Journal of Speech*, 15 (February, 1929), 30-42.

⁹ Wayne N. Thompson, "An Experimental Study of the Accuracy of Typical Speech Rating Techniques," *Speech Monographs*, 11 (1944), 65-79.

¹⁰ Joe M. Ball, *An Experimental Study of the Relationship Between the Ability to Impart Information Orally and the Primary Mental Abilities, Verbal Comprehension and General Reasoning*. Unpublished Doctor's dissertation. Los Angeles: University of Southern California, 1950.

scores of the liberal arts students could be expected to be substantially higher than those of the engineers.

III.

Table I presents in summary form the results obtained. Scores for the liberal arts students ranged from 3.27 to 5.9, with a mean of 4.45, a standard deviation of .63, and a standard error of the mean of .10. Scores for the engineering students ranged from 3.08 to 5.32, with a mean of 4.19, a standard deviation of .59, and a standard error of the mean of .10. In order to estimate the reliability of the ratings, a coefficient of correlation was computed using the split-half method. The figure obtained was .87, indicating satisfactory reliability.

TABLE I
MEANS, STANDARD DEVIATIONS, AND STANDARD
ERROR OF THE MEANS OF SPEECH RATINGS
RECEIVED

Group	M	σ	σ_m	N
Liberal arts	4.45	.63	.10	44
Engineering	4.19	.59	.10	34
Combined	4.34	.57	.06	78

The liberal arts students, with a mean score of 4.45, placed somewhat ahead of the engineering students, who had a mean of 4.19 on the speech ratings. A t-test, with 76 degrees of freedom, gave a value of 1.860, which falls short of significance at the five per cent level of confidence. This result throws serious doubt on the hypothesis that liberally-trained individuals are superior to technically-trained individuals in ability in formal oral communication.

In order to investigate the possibility that the engineering students scored higher on the speech test than expected because they are a select group and hence intellectually superior, a comparison was made between groups with respect to mean scores on the linguistic section of the ACE test, which is administered to

all entering freshmen at the University of Pittsburgh. These scores were available for a majority of each group, stated as stanines. The liberal arts students had a mean score of 5.92, a standard deviation of 1.77, and a standard error of the mean of .35. The engineering students had a mean score of 5.29, a standard deviation of 1.63, and a standard error of the mean of .34. Since the mean score of the college students exceeded the mean score of the engineering students by .63, it is obvious that the engineers were not a superior group linguistically and hence this explanation of their speech scores must be rejected.

In order to provide additional data relevant to the finding of Ball¹¹ and others that there is no significant relationship between the verbal comprehension factor and ability in oral communication, comparisons were made between the ACE L-scores and the speech ratings for each group. The r obtained on the liberal arts sample was .26. To be significant at the five per cent level of confidence, with twenty-five degrees of freedom, an r of .38 is necessary. The obtained r is not significant, indicating that there is no apparent relationship between language scores and speech scores in the liberal arts sample.

The r obtained for the relationship between ACE L-scores and speech scores of the engineering sample was .13. To be significant at the five per cent level of confidence, with 23 degrees of freedom, an r of .39 is necessary. The obtained r is not significant, a result in line with that from the liberal arts sample and with previous investigations.

Since the use of course grades as a measure of oral communicative ability is fairly common, and since this source of primary data was rejected for the present study, the relationship between the

¹¹ *Ibid.*

grades eventually given these students and their scores on the speech test was investigated. Letter grades were given a numerical value according to the following conversion scale: A-3, B-2, C-1, D-0. The r obtained for the relationship between course grades and speech scores was .57. At the one per cent level of confidence, with 76 degrees of freedom, an r of .292 is necessary for significance. The obtained r exceeds this, indicating a significant relationship between course grades and speech ratings received.

This result is extremely interesting. It is low enough to support the contention that course grades do not reflect uniquely the communicative abilities of students when they are before a strange audience with the entire audience sitting in judgment of speeches given under identical conditions; and high enough to warrant the claim that grades in speech courses are not based upon mere caprice. Whether course grades should reflect only the student's ability in formal oral communication, and neglect such factors as mastery of theoretical principles, fidelity of attendance, competence in written outlining, etc., is a difficult question and one outside the scope of the present investigation.

The one uncontrollable and unmeasurable variable in these experiments was the motivation of the participating students. Since they were all taking speech for credit, and since a part of their grade depended upon their performance in the rating sessions, it was assumed that motivation was roughly comparable for all. There was no discernible difference in motivation as the experimenter observed the performance.

One possible bias, however, arises

from the fact that all the liberal arts students were taking the speech course, and hence became involved in the study, as an elective. Thirty of the thirty-four engineers were taking speech as a requirement of their particular curriculum. This might be taken to indicate that the motivation of the liberal arts students was greater; they had, after all, chosen to take the course. This hypothesis can be accepted or denied without prejudice to the results obtained.

IV.

On the basis of lack of a significant difference in scores, and given a possible difference in motivation in favor of the liberal arts students, the results of this study do not support the hypothesis that liberally-trained individuals are superior to technically-trained individuals in ability in formal oral communication.

The implications of this result for the engineering curriculum are clear. There seems to be no objective basis for increasing the liberal content of that curriculum in order to improve the ability of engineers to communicate orally. This does not mean that engineers do not stand to benefit from more liberal arts, nor does it mean that speech courses as such do not produce improvement in oral communication. It does imply, however, that engineers are not specifically handicapped in acquiring facility in speech by their technical and scientific background.

As far as the widespread stereotype of the engineer as inarticulate is concerned, either it is a matter of prejudice or biased observation and hence largely false; or, if true, it does not seem to be due to the type of curriculum pursued in college.